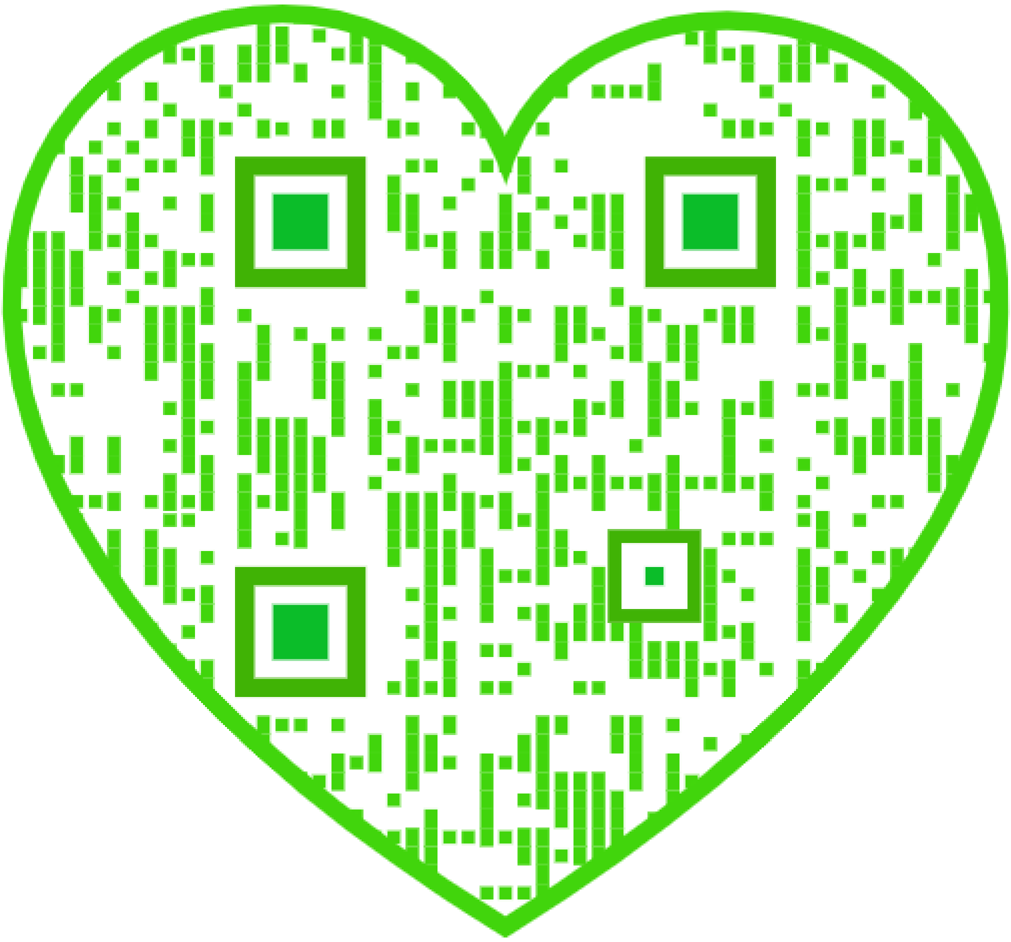
ISSUE #2 2025

ARTDOC
Photography Magazine

THE MEDITATIVE LENS



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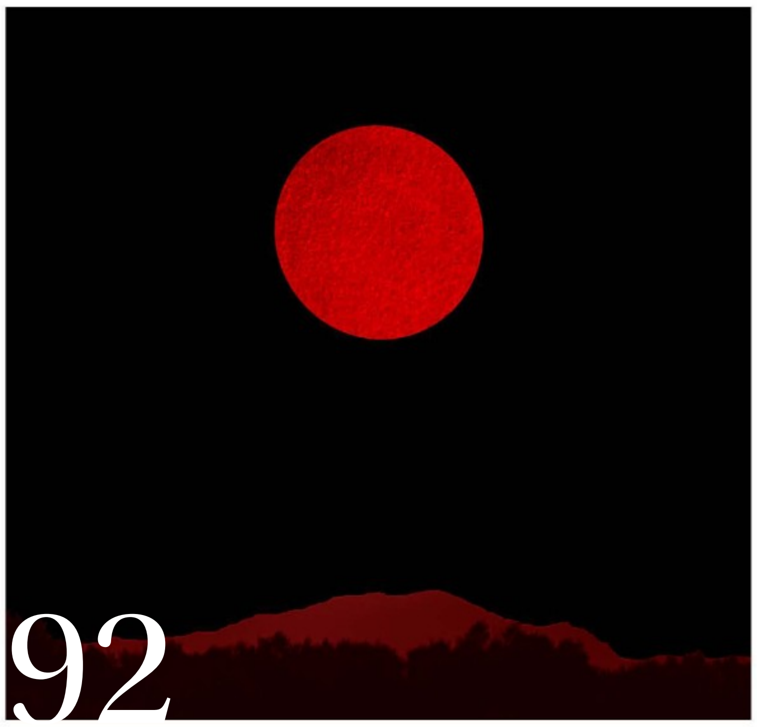

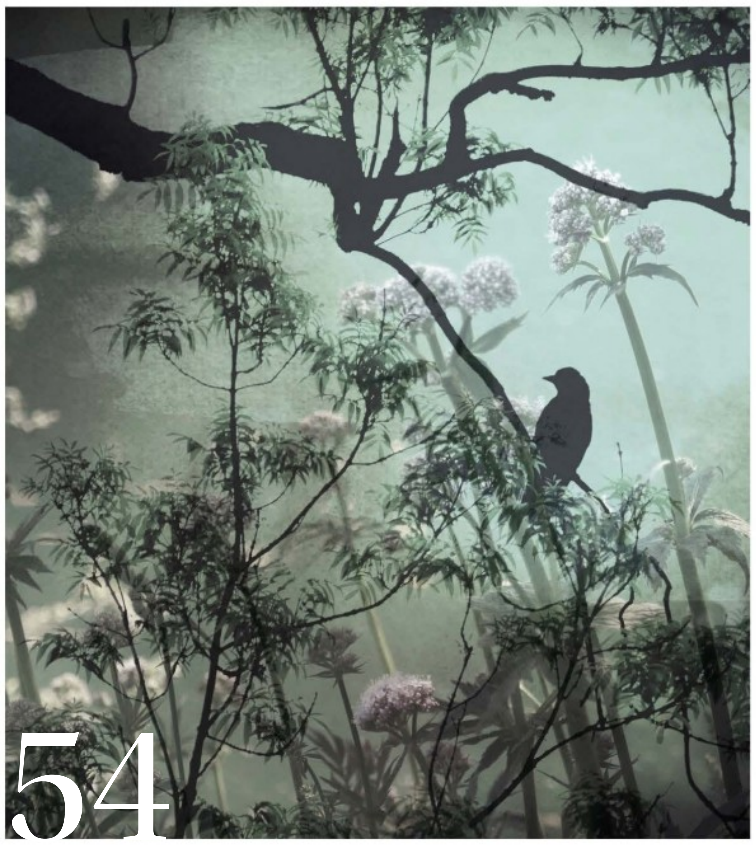

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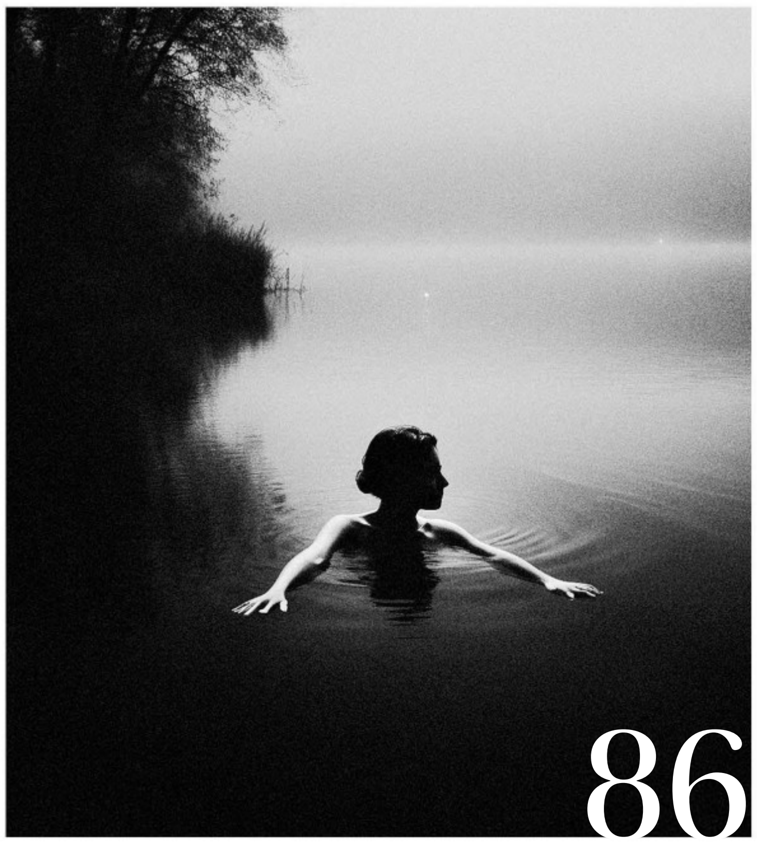

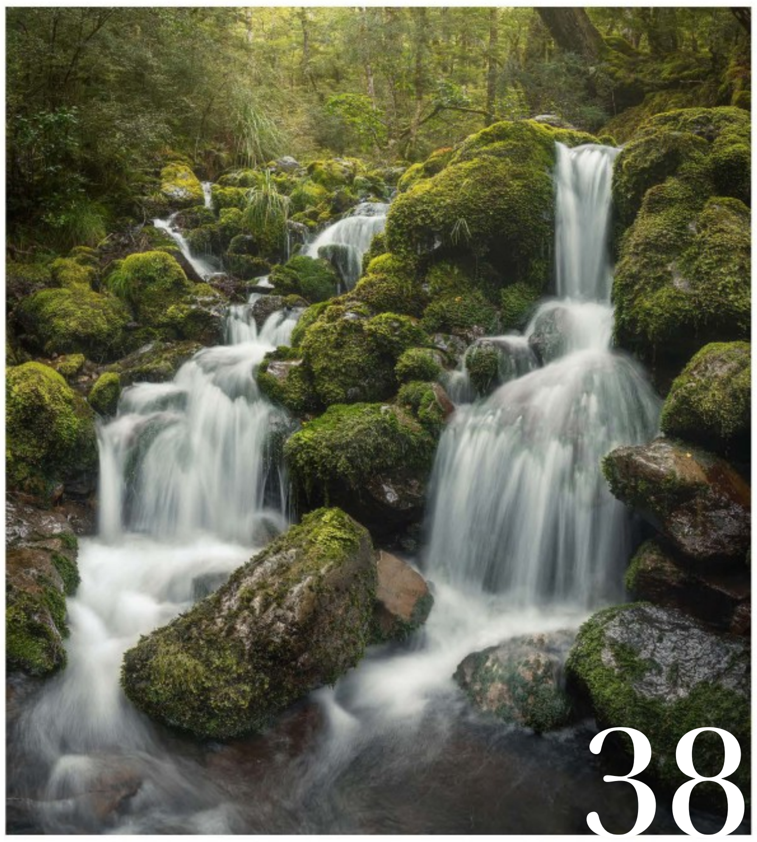

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Marco Secchi
Photo Journalist

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> We present artists who explore the beauty of the world with their meditative lenses.
>
> - The Artdoc Team

© Pietro Abbagnato | The Circle

The Meditative Lens

In Artdoc Issue #2, 2025, *The Meditative Lens*, we present artistic photographs that emerge from a deeper resonance with natural surroundings. At a time when we are overwhelmed by fast images and the world is moving at a relentless speed, while anxiety and fear impact us deeply, serene images of tranquillity, created with mindful attention, invite us to regain our much-needed peace of mind.

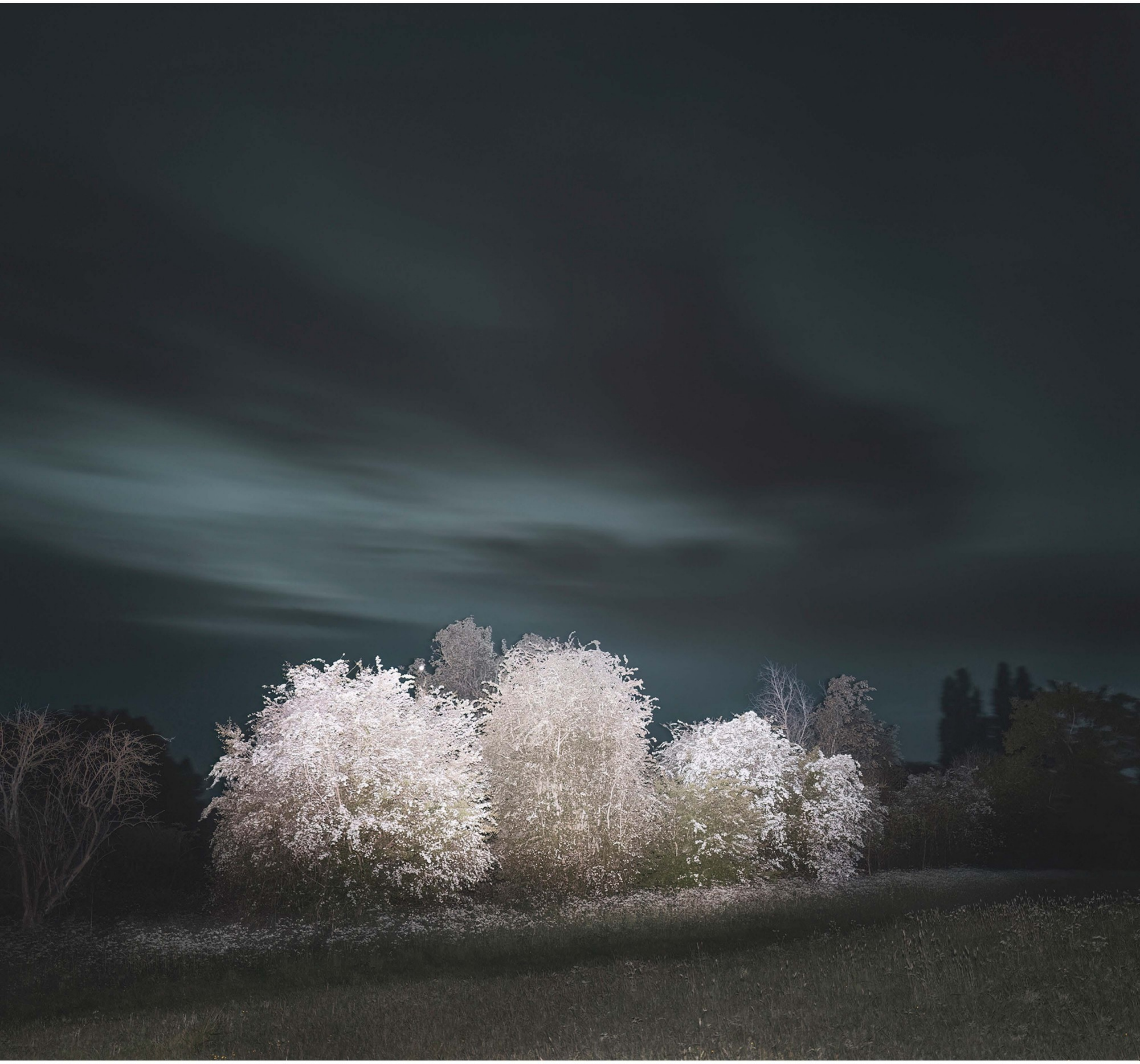
In this issue, we have selected strong and captivating images from the overwhelming number of fantastic submissions received from engaging photographers worldwide. They all practise mindful photography, the act of creating images shaped by awareness. This practice invites the viewer to pause and contemplate life today in all its forms and manifestations, much like Zen meditation.

Eckart Bartnik showcases peculiar objects in desolate landscapes, questioning the deeper significance of these human-made oddities. He invites viewers to open themselves to subjective associations. Through painterly techniques and symbolism, Viet Ha Tran leads viewers on a contemplative visual journey that intertwines the natural world with memory and identity. For Aya Okawa, creating photographs serves as active meditation, bringing her into a state of focus and receptivity to the intersection of self and surroundings. For Alejandra Nowiczewski, photography is not only a visual art form but also a philosophical and meditative practice. Her work weaves together spirituality, metaphors, and aesthetics. Wlad Gustinovich seeks to convey the atmosphere and energy of the places he explores.

In the sections *Featured* and *Inspiration*, we present many more artists who explore the beauty of the world with their meditative lenses. The Exhibition contains a load of luminous photographs that will enchant you, as they did our team. Thanks to all the artists who practice photography by receptive observation.

Don’t forget to check our instructive E-guide *Mindful Photography*, inviting you to practice the art of meditative photography.

- *The Artdoc Team*



© Justin Pumfrey I In a sun's blink - we are gone

A State of Choiceless Awareness

Justin Pumfrey

Justin Pumfrey has explored mindfulness practices that foster presence, with photography becoming a vital gateway. By letting go of judgment and self-concern, he allows intuition to guide a process of effortless creativity. Through slowing down and embracing choiceless awareness, images emerge naturally, offering a unique reflection of our shared yet singular journey into True Nature.

“For more than 30 years, I have been working with various methods of mindfulness that guide me into presence. One of my favourites is using the camera to facilitate this process. Over time, I have noticed that the practice lays bare my assumptions about who I am, gradually freeing me from judgements and concerns about myself, allowing me to simply enjoy what is here. In my photography practice, this has reduced the interference of what Buddhist teachers call “small mind. “ By being more fully engaged in my seeing, intuition takes over and becomes the foundation of a non-doing approach to creativity. Coming to a state of choiceless awareness reveals to me what I seek. Practically, this means slowing down, making direct contact with my body and its senses, and then waiting to be seen by what wishes to see me - the opposite of trying to get somewhere and create something. This practice is a kind of waiting without waiting. The images I present here originate from this approach; whether at the moment of capture or during the editing process, it all unfolds naturally. As we are all unique expressions of what Buddhists call True Nature, what emerges is a kind of fingerprint that signifies who and where we are in our souls’ journeys.

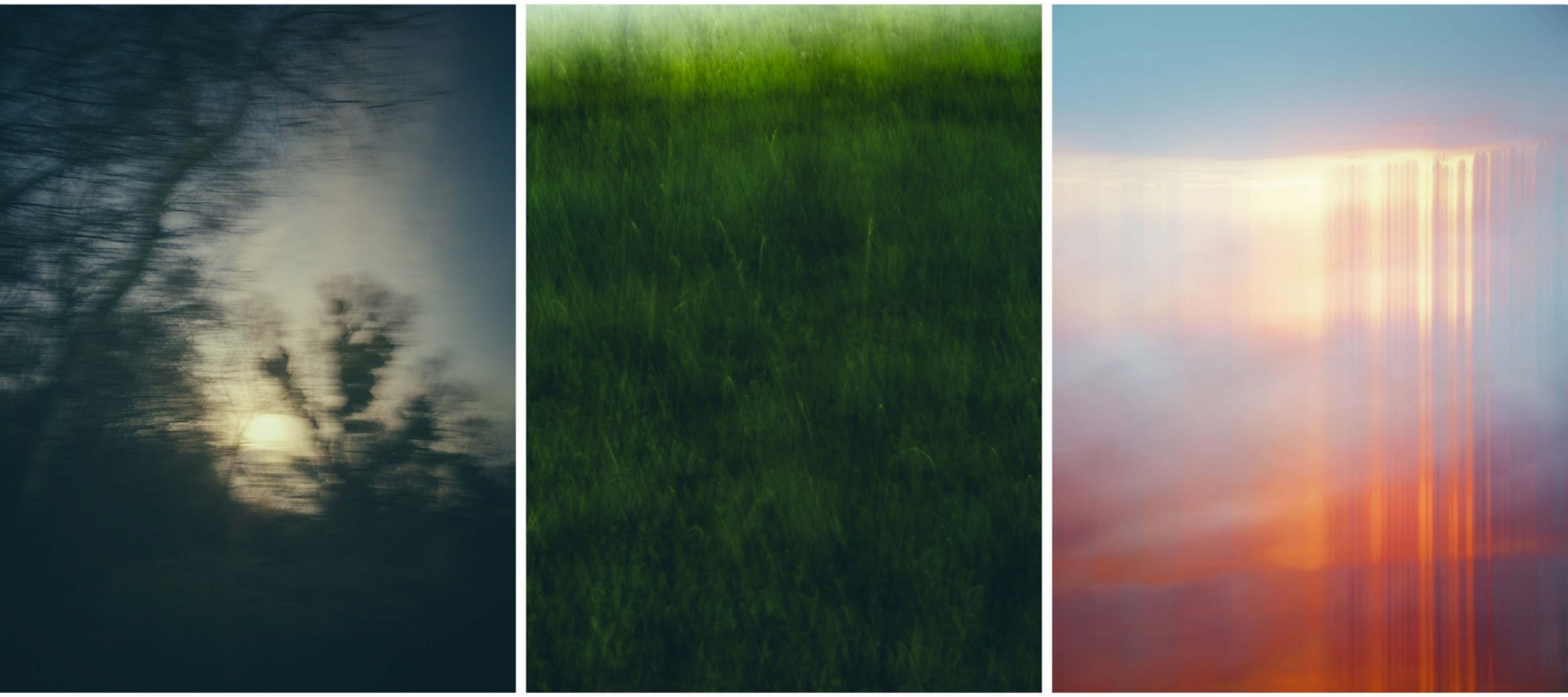
About

Over several decades, Justin has produced a body of work that reflects his personal journey alongside a very successful career as an international photographer working in editorial and advertising. Justin has won many awards for his work, most recently first place in the 2023 and 2024 Fine Art Photography Awards and Silver at the 2023 and 2024 Prix De La Photographie Paris PX3 Awards. He also won two silver awards in this year’s Analog Sparks awards. His work has been exhibited at the Saatchi Gallery in London in 2023 and 2024 at the Focus Art show.

www.justinpumfrey.com

© Justin Pumfrey | In a sun's blink - we are gone

All Images © Justin Pumfrey | In a sun's blink - we are gone



Flourish

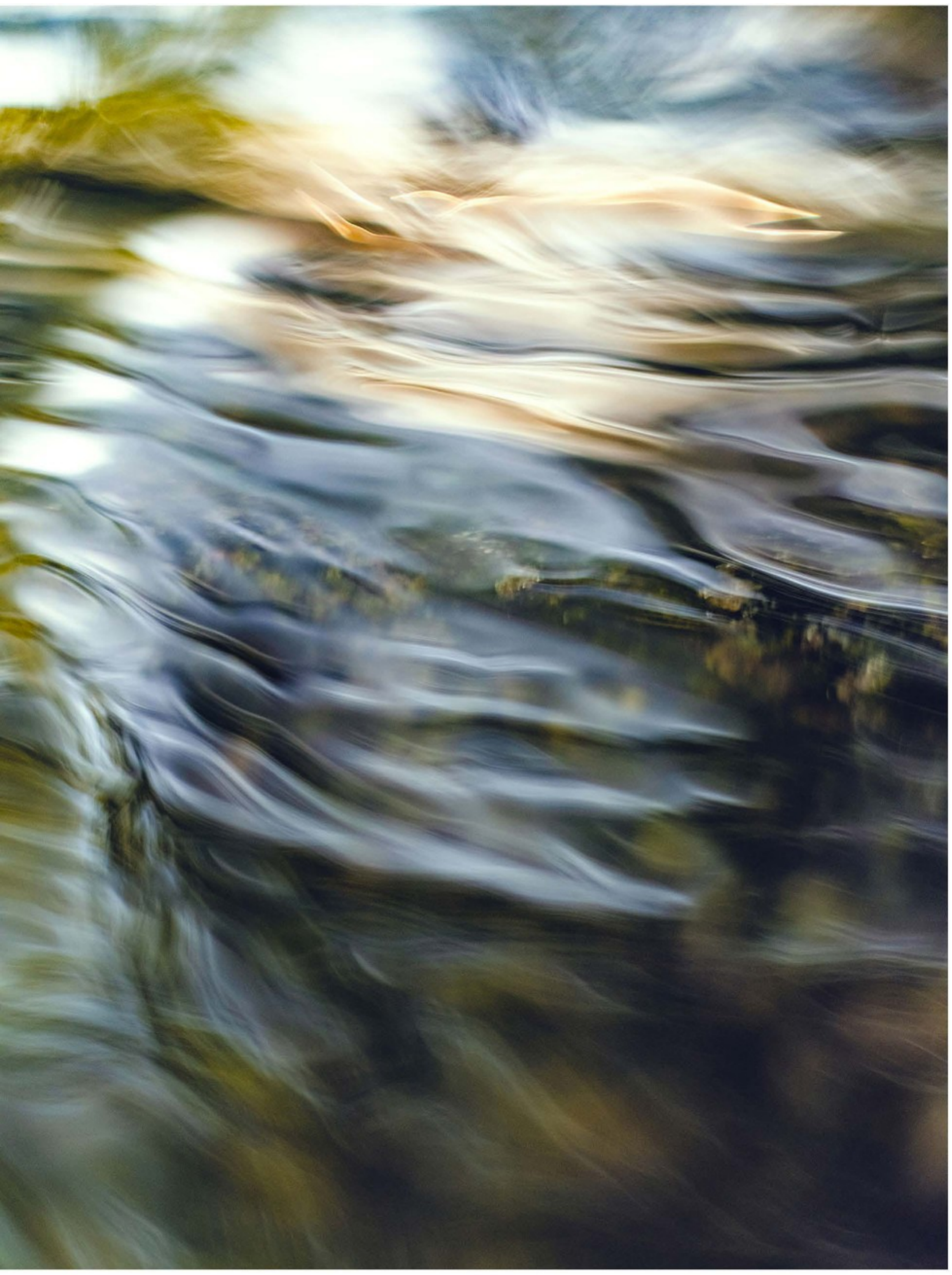
Sonja Priller

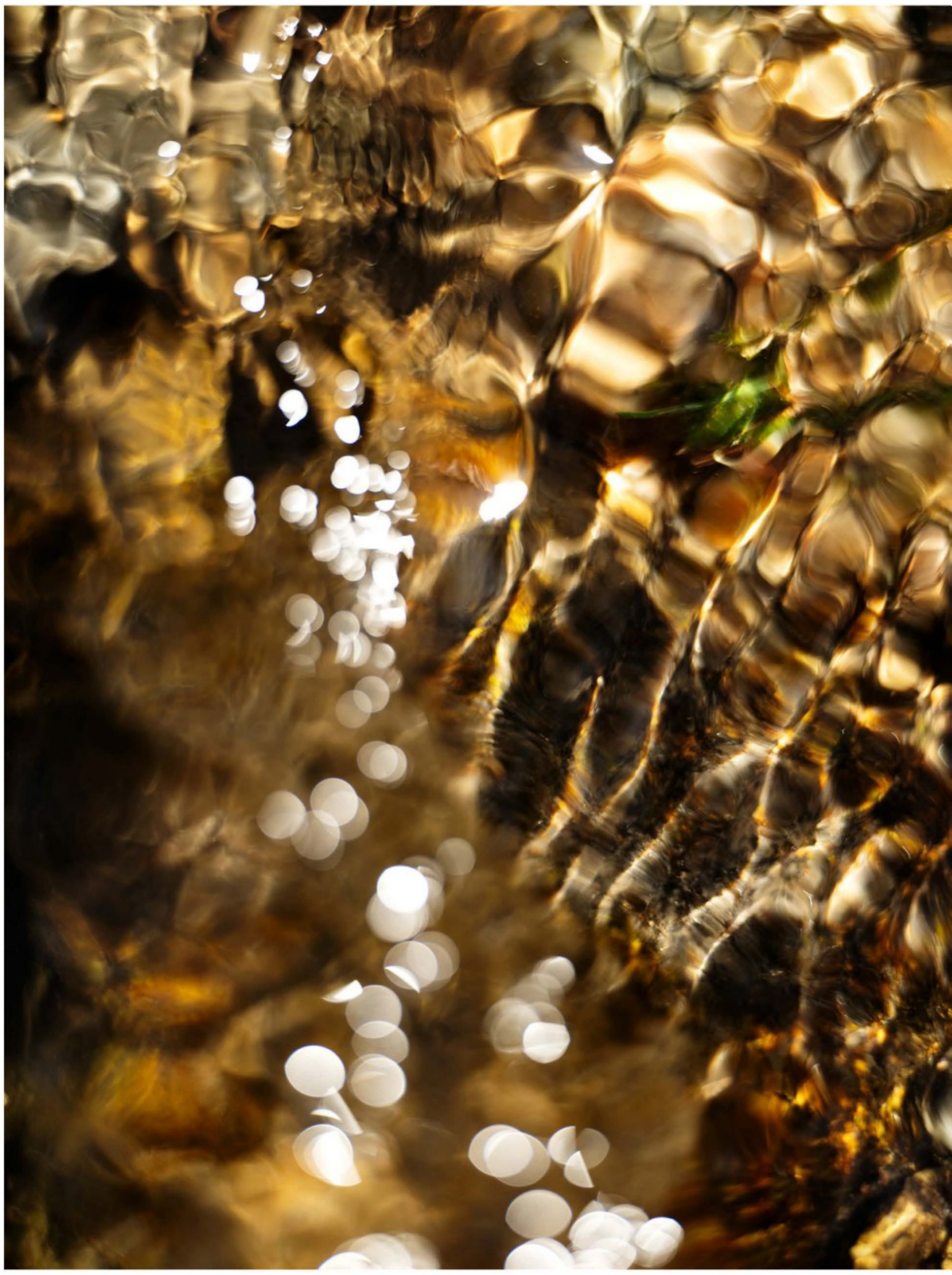
“My approach to photography is shaped both by craftsmanship and by a deep, thoughtful engagement with the world around me. I'm a practical person – I love working with my hands – but I also enjoy observing, reflecting, analysing, and immersing myself in processes. In recent years, my focus has shifted more and more toward nature. I have dedicated myself intensively to nature photography and have developed a unique visual language that I call nature portraiture. With this term, I aim to give nature – and my images – something alive, something personal. For me, nature is not just a backdrop or a subject. It is our foundation, our source of life. It deserves our respect and mindfulness.

My images attempt to reveal the beauty of nature in a way that conveys something positive. I genuinely believe that we only protect what we love, and we only love what we truly see. That's why I want my work to invite the viewer to pause, look closely, feel a connection, and perhaps awaken a more profound sense of appreciation for the very foundation of our lives. Photography makes me happy – it is the passion of my life.

All Images © Sonja Priller | Flourish

All Images © Sonja Priller | Flourish

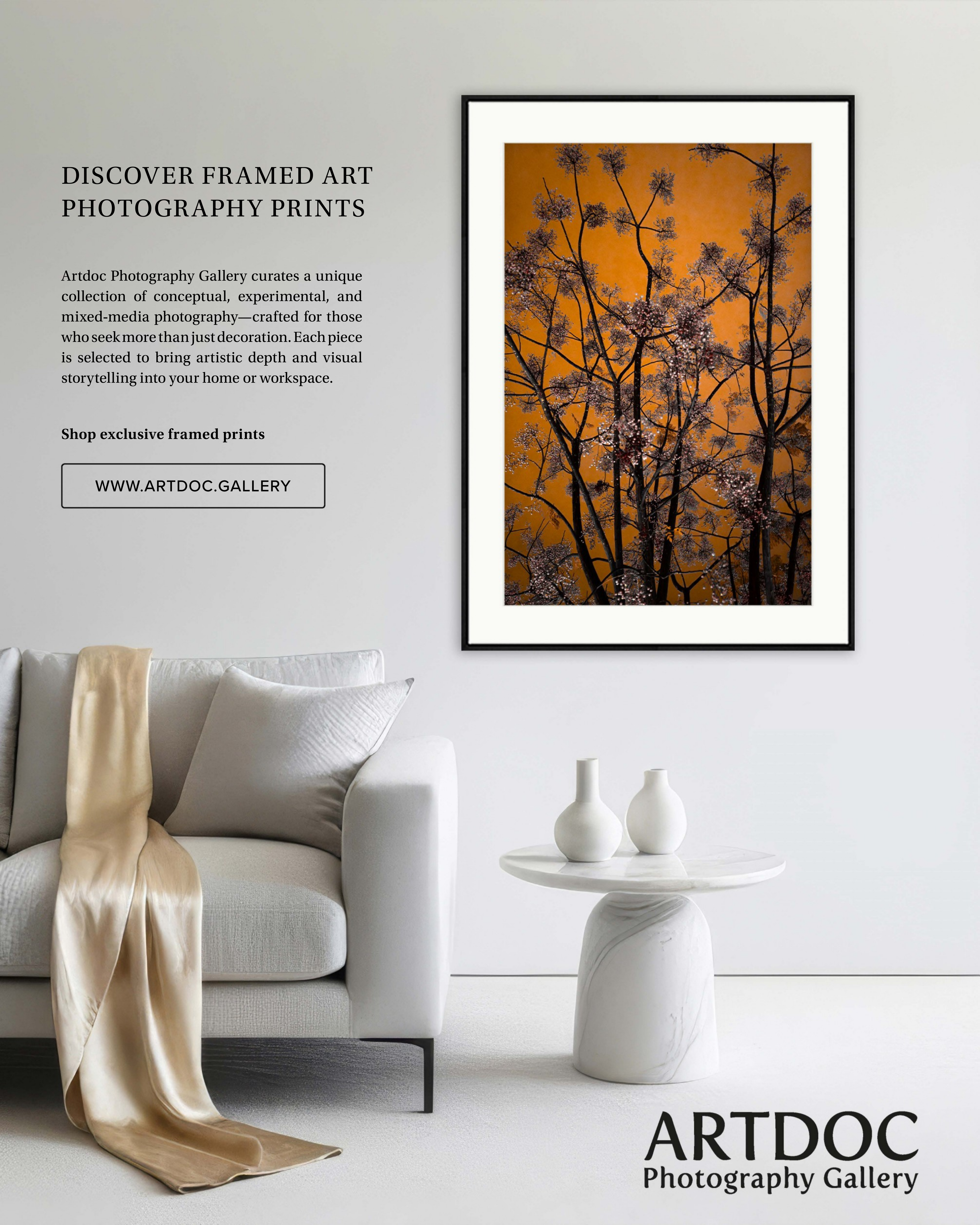




About

Sonja Priller is a Vienna-based photographer with over 20 years of experience in commercial photography, particularly in the fields of food and still life. Today, she focuses on quiet, powerful nature portraits that enrich spaces as Healing Art and invite viewers to pause and reconnect. With a keen eye for light, structure, and atmosphere, she creates images that radiate calm and resonate on a deeper, emotional level. Her work is defined by precision, artistic clarity, and a refined sense of what truly matters: seeing nature, feeling calm, transforming people, and transforming spaces.

www.flourish.at



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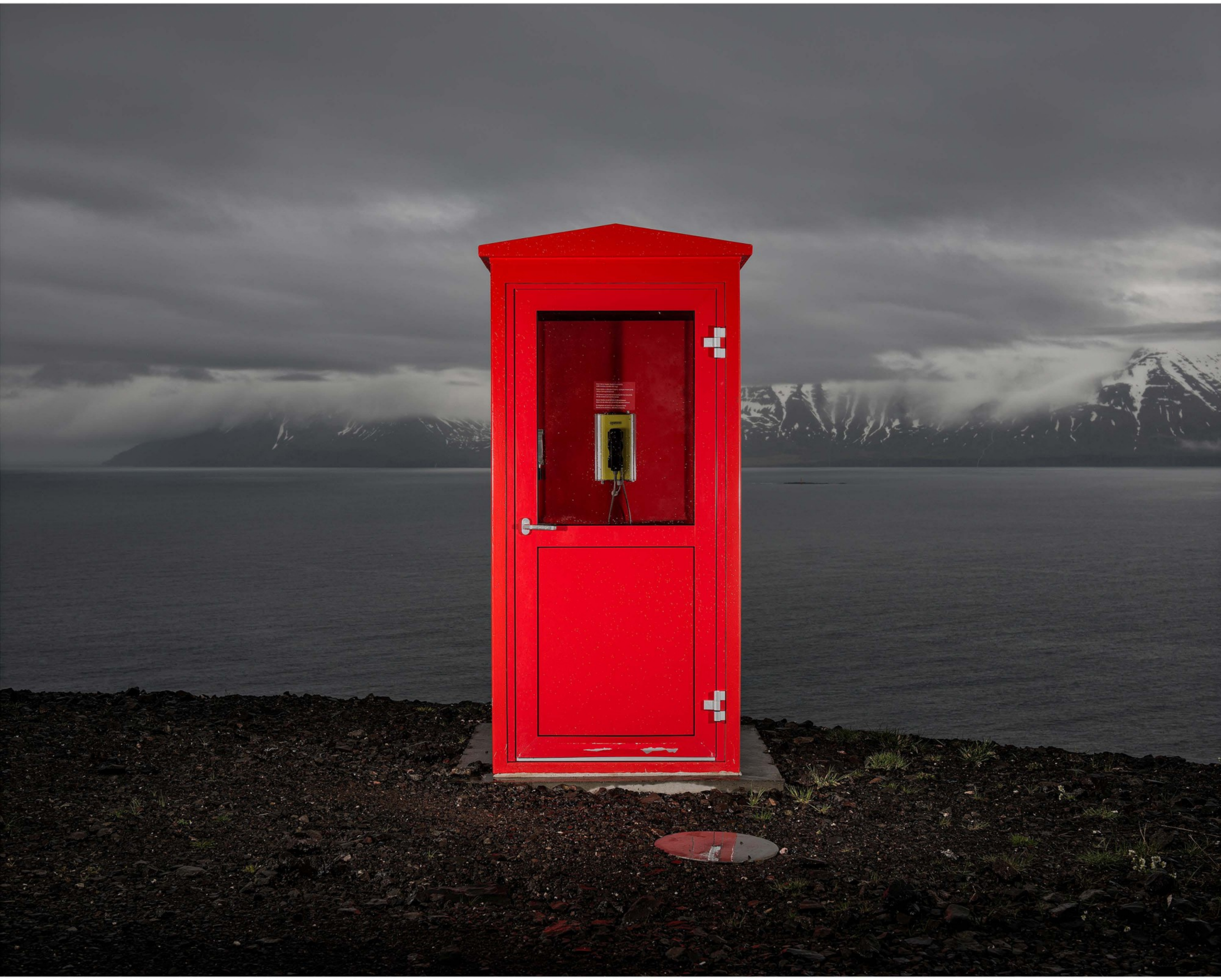


© Eckart Bartnik | Fremdkörper - Red Phone Booth

Alien elements as abstract symbols

Eckart Bartnik

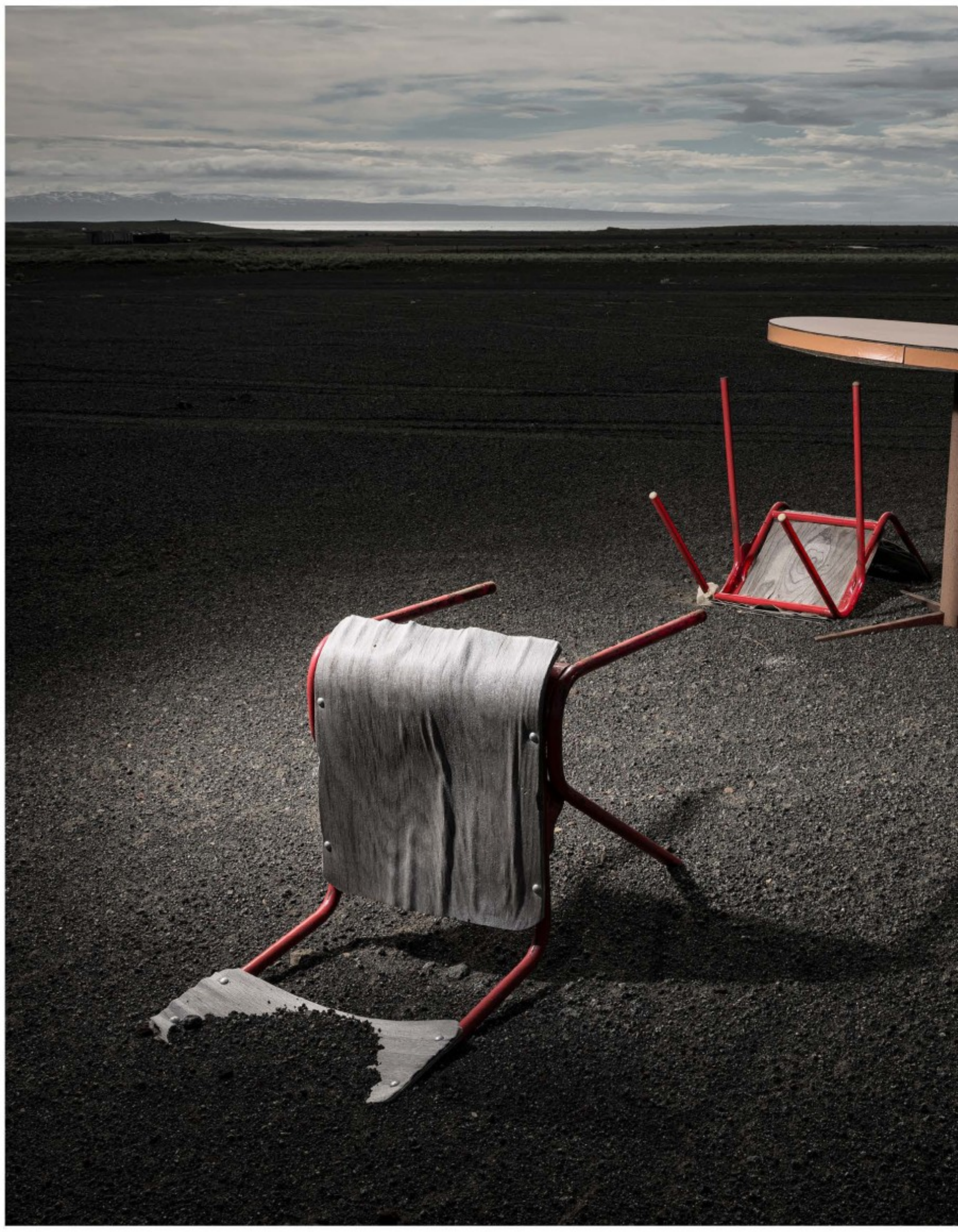
The series *Fremdkörper,* translating to *Foreign Matter,* showcases strange objects found in barren landscapes, such as a rusted heater, a neglected football goal, and an aeroplane wreck. German photographer Eckart Bartnik amplifies the peculiarity of these found items with precise flashlights, creating an alien aspect to them. His photos raise the question: What are we observing, and what is the deeper meaning behind these human-made oddities? “Nature is not merely a backdrop. It is not something external to us. It is within us. Inseparable. And vulnerable,” Bartnik states.

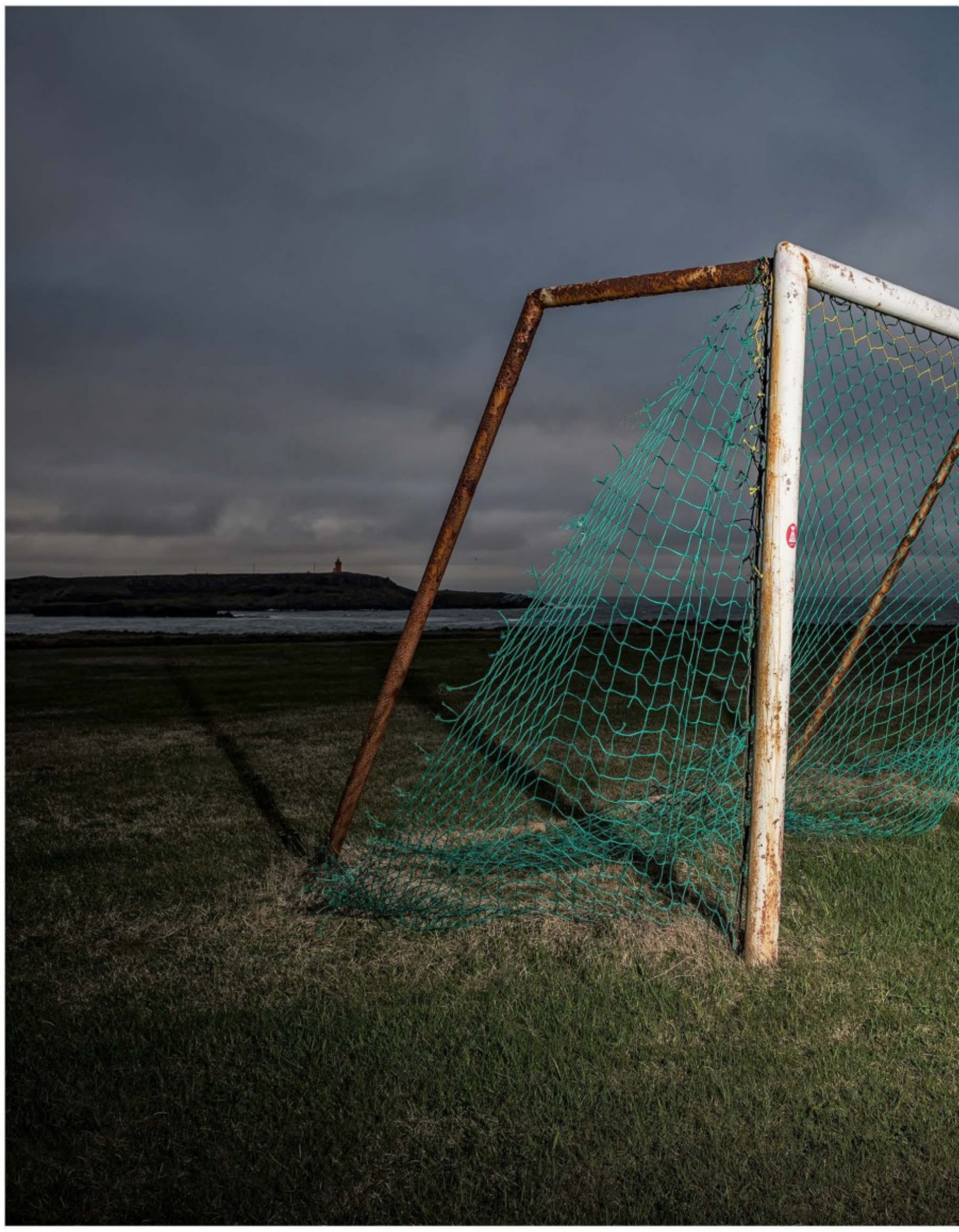
Eckart Bartnik explains that these human objects appear unexpectedly in the desolate landscape of Iceland. “They are reduced to a pure surface and express the contradictions of human existence.” For Bartnik, such items, like a tattered armchair, serve as a place of longing. “An abandoned shower becomes an oasis, and tulips in a concrete bucket become a ray of hope.” His pictures play with their illusionistic effect. “My photographs are not only depictions of reality but also abstractions that exaggerate the banal to the point of idealisation.”

The objects Bartnik photographed originate from the Icelandic landscape. “Objects of everyday life and technology appear unexpectedly in the barren surroundings, revealing the contradictions of human existence.” He staged them with theatre-like lighting to create sculptures of a fictitious world. “The landscape becomes a tableau for this staged amalgamation of appearance and reality. The small becomes monumental through staging, while the monumental loses its exaggeration. Out of nowhere, a bizarre sense of humour emerges, revealing an unexpected perspective on longing beyond the usual certainties and schemes.”

Reflection and abstraction

Eckart Bartnik utilises reflection to delve into the contradictions and complexities of being human. Through abstraction, he transforms nature into his visual world. “At the centre of my abstract work lies the question of the invisible resonances between nature and the viewer. Visible forms and structures lose their concrete meaning and shift into intuitive landscapes.





All Images © Eckart Bartnik | Fremdkörper - Stuhl Tisch, Tulips, Tor, and Shower

All Images © Eckart Bartnik | Elfenfelsen (Elven Rocks)

I intentionally cross the boundaries of the visible, opening spaces where the familiar slips into the unknown and where reality dissolves into abstraction. In this way, I continue to explore nature – no longer through experimentally verifiable methods but with an artistic approach." Both creative paths open a space where the visible and invisible merge. The dynamic tension between abstraction and reflection drives Bartnik to create images as a manifesto that declares '*look deeper'*. "The world is far more complex and wondrous than it appears."

Vague intuition

In a time when seemingly everything has already been photographed, Bartnik finds it challenging to develop a personal and relevant project. "Most of my ideas begin with a vague intuition—sparked by observations in a landscape, an unexpected visual experience, or even everyday events. From there, a more concrete concept gradually takes shape." Before his first trip to Iceland in 2011, he learned that many Icelanders do not dismiss a belief in elves and trolls. "However, it was only on location, in the shifting interplay of light, storm, and mist, that the concept of *Elfenfelsen* (Elven Rocks) came to me. Strangely shaped and often isolated in the landscape, these rocks seemed to possess their own presence. The awe I felt in the face of this raw nature led me to regard the belief in elves as a form of reverence – a recognition that humans do not stand above nature."

Remote-controlled flash

For the photographic realisation, he returned to the technique of remote-controlled flash, by which he transformed the rocks through light and perspective into mystical apparitions. "The experience with the rocks sharpened my gaze. During the same trip, I began deliberately staging real objects. This gave rise to the series *Fremdkörper*." Other projects emerged differently – but what unites them is that they all begin with a motif, an inner urgency, or an unanswered question.

> “The world is far more complex and wondrous than it appears.

All Images © Eckart Bartnik | Fremdkörper - Metaltank, Tanks, Liftstation, and Rundgehause

The Invisible

As a biology student, Eckart Bartnik began exploring the microcosm with a self-built microscope —a fascination that led him into biomedical research. “As a visually oriented person, I initially sought understanding through seeing before applying molecular or biochemical methods. I hoped to make hidden phenomena visible, especially through light and electron microscopy.”

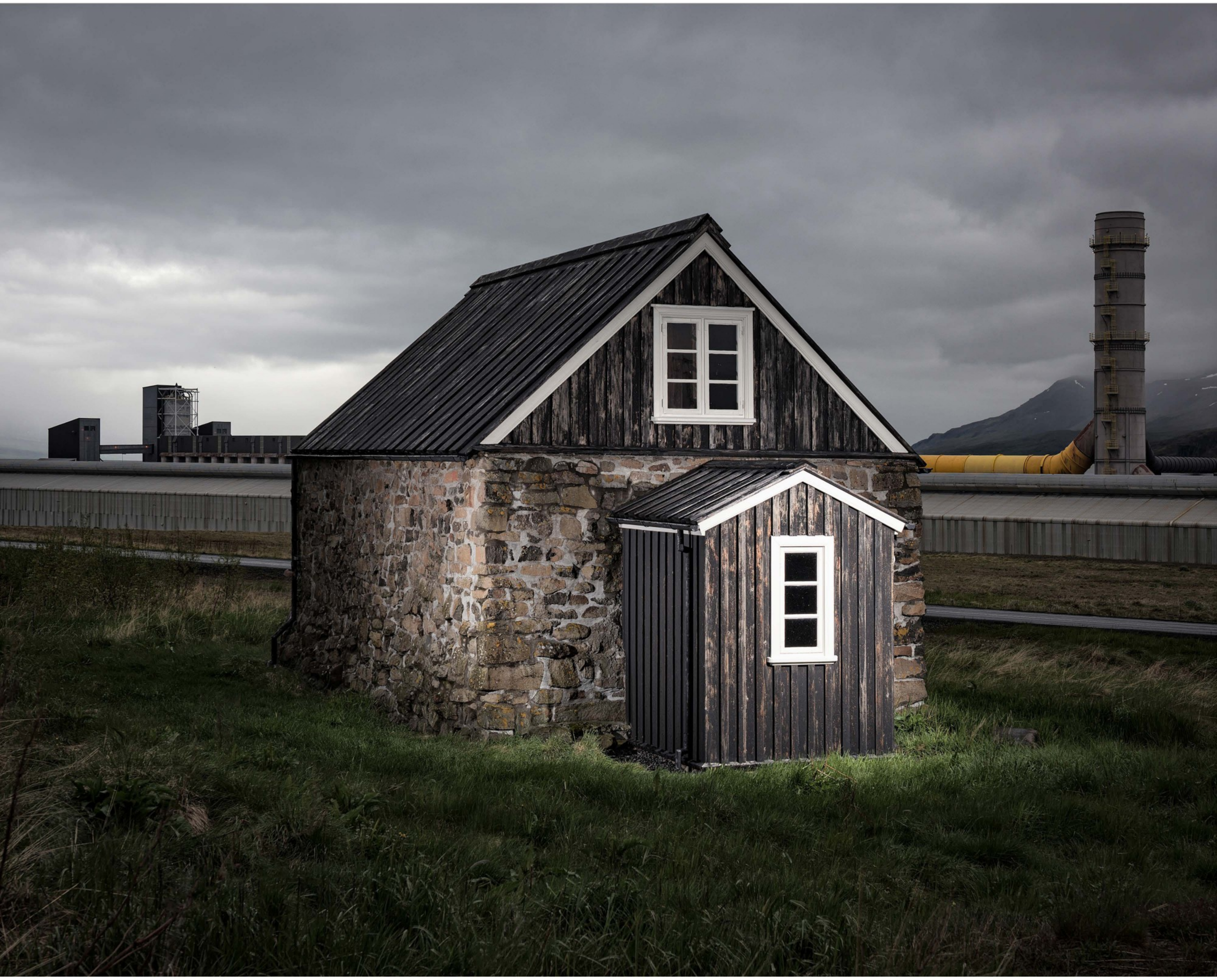
To see something without understanding it impressed him deeply. “At the same time, I witnessed how deeply biomedical science depends on data visualisation to extract meaning from an ever-growing flood of information.” This tension between visibility and incomprehension, between data overload and insight, sharpened his gaze on the hidden reality. “I opened myself for a reality infused with mystery, resistant to purely rational inquiry.” This experience shaped his artistic work. “Seeing, for me, is no longer just grasping—but a tentative approach. What once had been scientific observation became a quiet attempt to make the invisible felt through photography – in images that resonate beneath the surface.”

Images as dialogue

Bartnik hopes his images inspire reflection, invite openness, and awaken subjective associations. “When people begin to see music, hear in colour, and lose themselves in the images—then the images transform into a dialogue, creating an inner space for viewers. A quote attributed to Edgar Degas perfectly captures this: Art is not what you see, but what you make others see.”

What moves him most is when his sense of wonder becomes contagious – the quiet pause in front of the unfathomable, which cannot be explained.

© Eckart Bartnik I Fremdkörper - Wreck



© Eckart Bartnik | Fremdkörper - House Industry

"Wonder, to me, is the origin of art and insight. It is both curious and reverent, perhaps even humble. At its core, I feel something spiritual: a quiet burst of beauty, a shimmer of mystery."

Painting with light

As a scientist, Bartnik searched for the mechanisms behind phenomena, striving to recognise, analyse, and decode patterns. As a photographer, he experienced the freedom to see and marvel without the need to explain. "I follow the visual, shape it into an image that detaches from visible reality and moves into abstraction. For many years, I worked with analogue large-format cameras – fascinated by the physical, decelerated process that held something meditative. Today, I embrace the possibilities of digital photography. It allows me to shape more precisely and model colours, contrasts, and moods with greater subtlety. Like a painter with light, I develop the image until it unfolds its own reality – beyond the visible. Light has become one of his most powerful tools. With carefully placed flashes, he does more than illuminate a scene or an object; he carves out the essentials, reveals hidden structures, and guides perception. "In this way, I move beyond the purely documentary and allow my feelings and interpretations to flow into the final image. It is not just about capturing what is present, but revealing what lies beneath the surface, waiting to be seen."

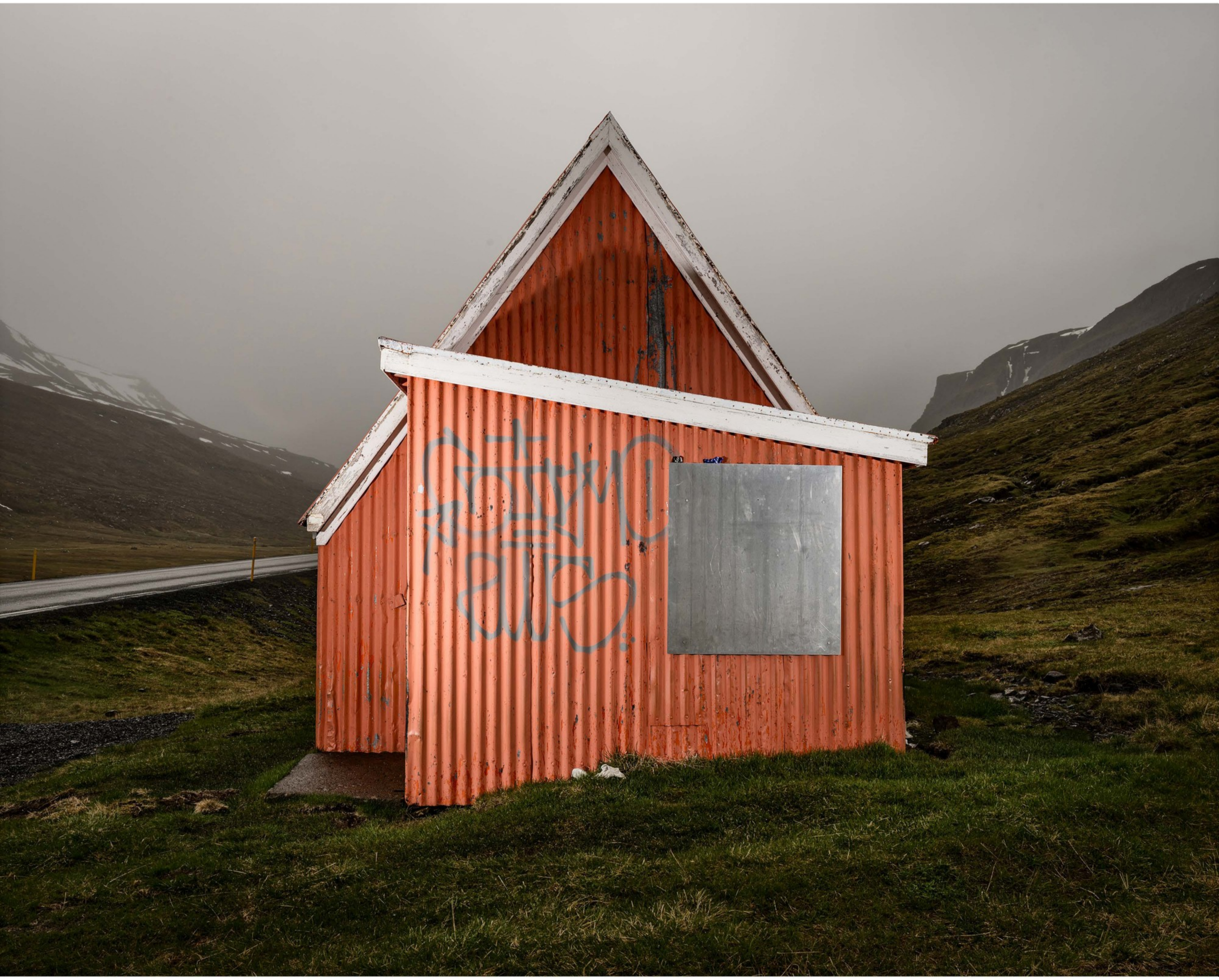
Nature is within us

The consequences of human actions, the dramatic loss of species, climate change, and eroding trust in scientific knowledge have profoundly influenced his work. "Through my photographs, I aim to raise awareness – through wonder, beauty, and the experience of connectedness. Nature is not merely a backdrop. It is not something external to us. It is within us. Inseparable. And vulnerable. What we do to nature, we do to ourselves."

About

Eckart Bartnik (*1957) is a former cell and molecular biologist who has always pursued artistic projects alongside his scientific research. His work merges analytical precision with the emotional power of art, transforming nature's hidden structures into abstract, expressionist imagery. Since retiring from science in 2023, he has fully dedicated himself to photography. His work has been published in Spiegel Online, The Guardian, and FAZ and exhibited internationally.

en.eckart-bartnik.com



© Eckart Bartnik | Fremdkörper - House Pass Back

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Nature is not merely a backdrop. It is not something external to us. It is within us. Inseparable. And vulnerable.

- Eckart Bartnik

Gaia is Here to Stay

Geralda Odinot

“My work explores the connection between time, landscape, and our presence as humans. In *Gaia Is Here to Stay,* I do not place humans at the centre but rather depict us as a temporary phenomenon in a world that continues with or without us. By weaving images of human figures with natural processes that never cease—flowing water, layered rock formations, the movement of the wind—a reflection emerges on what remains and what fades.

These images speak not only of nature’s cycles but also of our own fleeting presence within a much larger narrative. What can we learn from nature about time, change, and our place within it? How do we relate to this constant motion?

The choice of black-and-white photography, combined with digital and analogue techniques, reinforces the timeless quality of my work. These methods emphasise that everything moves in cycles—an ongoing flow not bound by human existence. In *Gaia Is Here to Stay,* the contours of humanity begin to blur. We disappear—just as we will eventually vanish from the history of this planet. The Earth remains. We are merely passers-by, a temporary part of a much greater story.

About

As a child, Geralda immersed herself in drawing and creating. At the Graphic Lyceum in Utrecht, she learned the language of images and briefly worked in the graphic industry. However, life led her to science, and she became a researcher. After earning her PhD in legal psychology, she lived and worked abroad. In 2019, she made a long-awaited decision—leaving academia to follow her true passion. With a camera in hand, she stepped off the beaten path, not to find answers, but to keep asking questions—in images, not in words.

www.geraldaodinot.com

© Geralda Odinot I Gaia is Here to Stay

All Images © Geralda Odinot | Gaia is Here to Stay

© Samuele Quaranta | Black and White

Enchanted Nature

Samuele Quaranta

Through his travels and explorations, Samuele Quaranta's photography captures the raw beauty of nature for those willing to truly observe. Committed to being present behind the camera, he channels inspiration from the elements. Each image invites reflection and reconnection, aiming to awaken a deeper appreciation for nature's quiet, powerful presence.

> “Through my travels and explorations, my photography seeks to capture the raw beauty of nature for all who are willing to truly observe. Nature is abundant and freely available to everyone. When I'm behind the camera, I remain committed to staying in the present moment, feeling the elements and experiencing intense moments of inspiration and fulfilment. Each image reflects a personal connection to the world around me, inviting others to pause, reflect, and reconnect with the earth. In capturing these moments, I hope to inspire a deeper appreciation for nature's quiet, yet powerful, presence.

About

Samuele Quaranta was born in a small village in northern Italy, nestled between the sea and mountains. Growing up by the coast, he had easy access to the western Italian Alps, which fueled his passion for hiking and skiing. This duality remains a strong influence on his photography. In his early twenties, Samuele left his job to travel the world, embarking on a journey that continues today, driven by a constant pursuit of personal and artistic growth.

www.samuelequarantaphoto.com

© Samuele Quaranta | Enchanted Nature

© Samuele Quaranta | Black and White

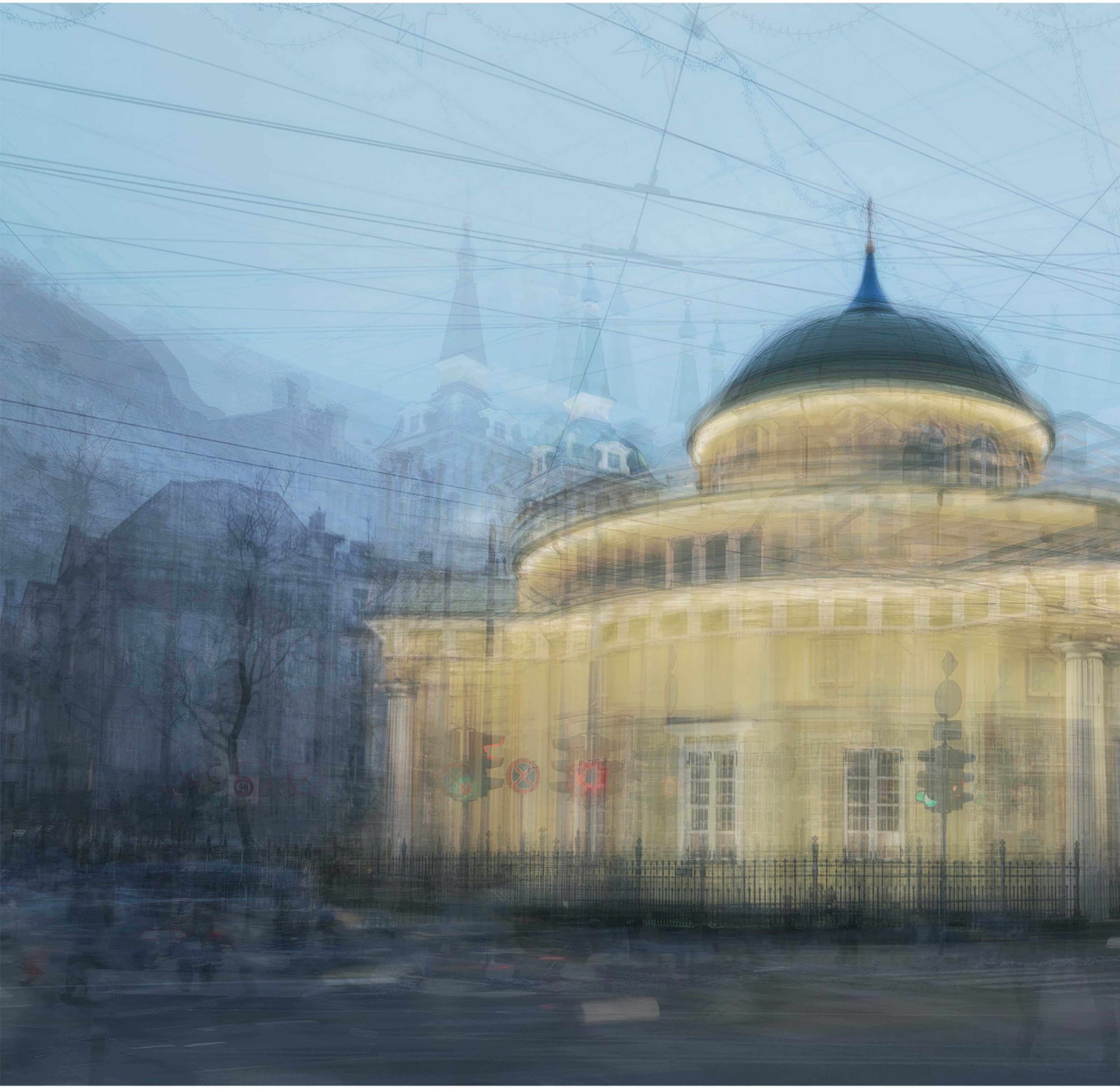
© Samuele Quaranta | Enchanted Nature

All Images © Wlad Gustinovich | Multi Architectura

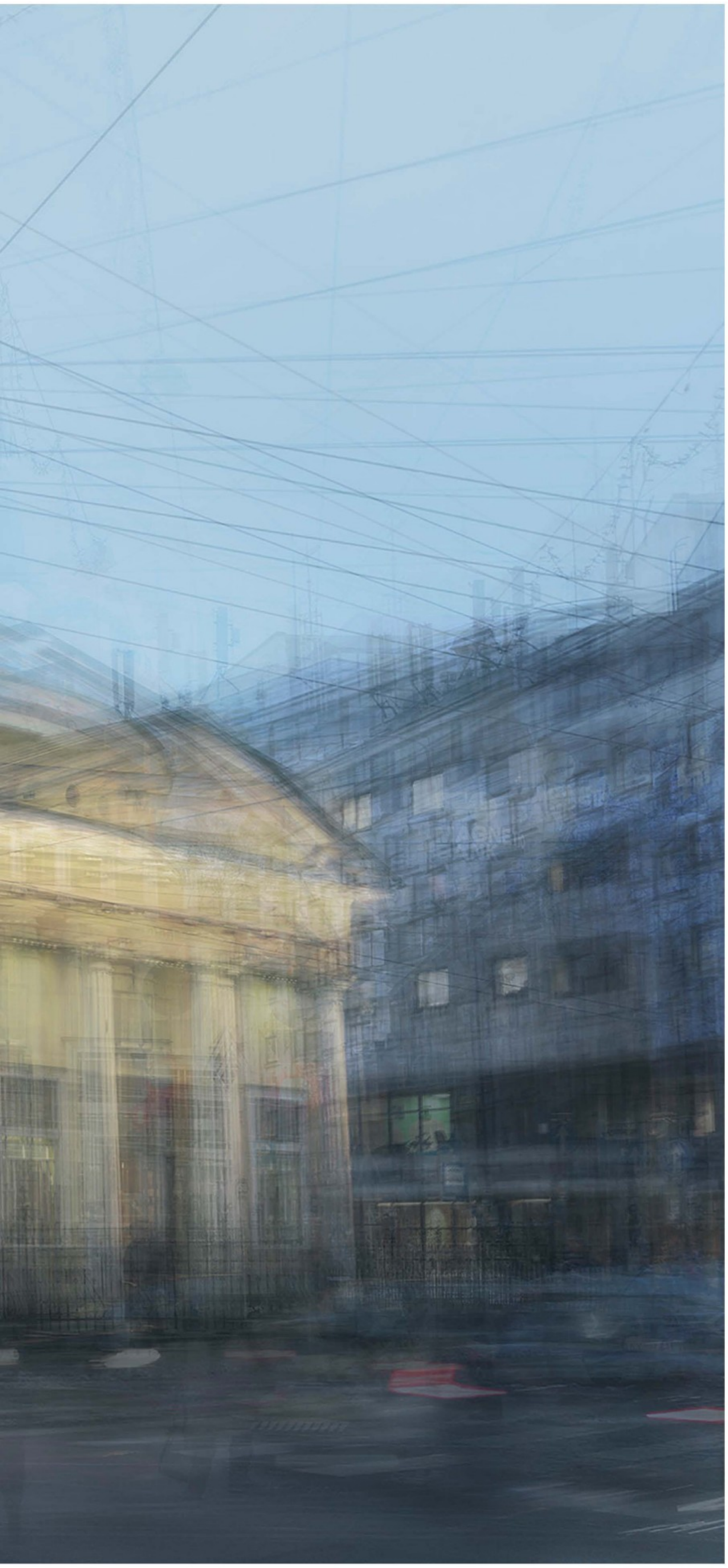
Impressionist view on the city

Wlad Gustinovich

Blurred and seemingly moving buildings in large cities like Vienna, Paris, and Riga serve as visual translations of the energetic rhythm of urban life. Wlad Gustinovich, born in Belarus and now based in Poland, provides an impressionist perspective on urban structures. Observing his work can bewilder the mind. On one hand, the photos appear to portray urban life as more hectic than it actually may be. At other times, the buildings and street scenes emanate a calming effect. Both effects result from the intriguing double exposures. The energy radiates from the images, as if they are emanations of biological materials. The images of *Multi Architecture* do not depict realistic moments but rather lean towards contemporary painting. "I am interested in exploring light, colour, and atmosphere, transforming them into visual forms governed by an overarching concept."



© Wlad Gustinovich | Multi Architectura



In his creation, Wlad Gustinovich strives to convey the atmosphere and energy of the place he explores. “My experiments occur in constant motion, often going beyond the boundaries of the time and space allotted to me. To achieve an artistic image, I use the natural states of the surrounding reality or distort it through every available means, thus bringing my work closer to conceptual visual art.” He focuses on his concept, which he elaborates in his imagination as an idea. Afterwards, he works extensively on photographing and developing a series of photographs.

Pep Ventosa

For his *Multi Architecture* project, Gustinovich employs the so-called Pep Ventosa effect, named after the Catalan photographer who popularised the multi-exposure technique. By overlaying 40 to 60 photographs, he captures the city in motion, highlighting the beauty of architecture while reflecting the rhythm and dynamics of urban life. “I also experiment with shutter speed, underexposure, and overexposure.”

Currently, he is exploring ways to convey surrealistic images through photography, similar to René Magritte’s works. “I want to create images that arise from our everyday life — through the combination of the incompatible, the emphasized paradox of a moment, and a play with the perception of reality, revealing hidden meanings and the distorted beauty of the mundane.”

CENTRAL
PASTS

© Wlad Gustinovich I Multi Architectura

Beauty next to us

In cities, we often overlook the beauty of the mundane as we rush from one place to another. Photography serves as a means to open our eyes to the beauty that surrounds us, leading to a deeper meaning of art. Gustinovich finds joy in observing everyday beauty: “The most important thing is learning to recognise the beauty that is always right next to us. I enjoy observing the rhythm of the cities I visit for work or pausing in moments to feel the significance of the instant more profoundly. This ability to discover beauty in the everyday, in the small things that often go unnoticed, is the true art. Ultimately, the most meaningful beauty is always right next to us.”

Significance

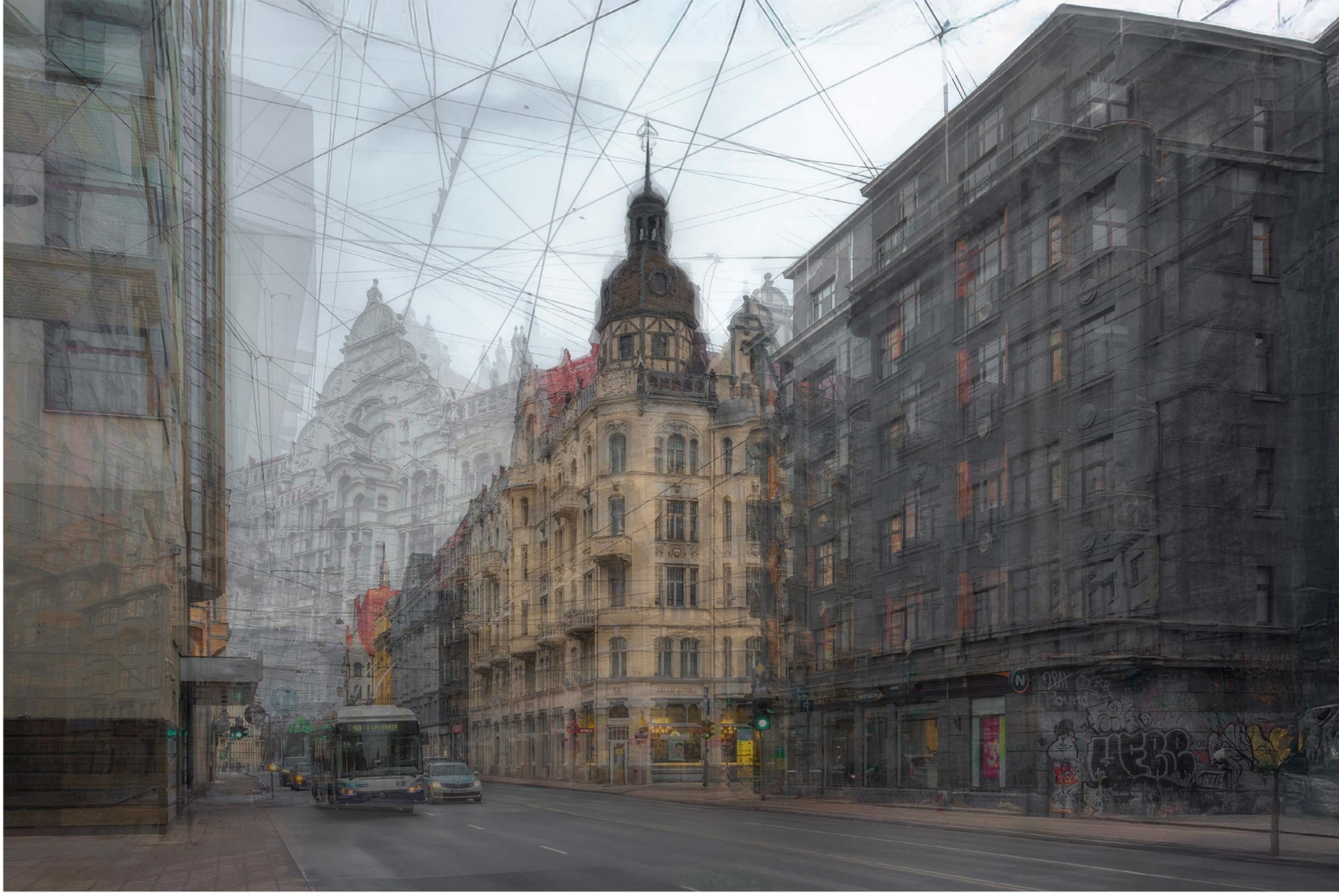
By studying contemporary art and drawing inspiration from renowned photographers, Gustinovich enhances his visual experience, bringing his work closer to painting than to classic photography. He explores light, colour, and atmosphere, transforming them into visual forms governed by an overarching concept. “Generally, each of my projects pursues a specific idea or concept. In one case, it may convey the rhythm of the city; in another, solitude or the reassessment of our significance as people living in this world. I believe that the essence of contemporary art lies primarily in the concept and its proper delivery to the audience.”

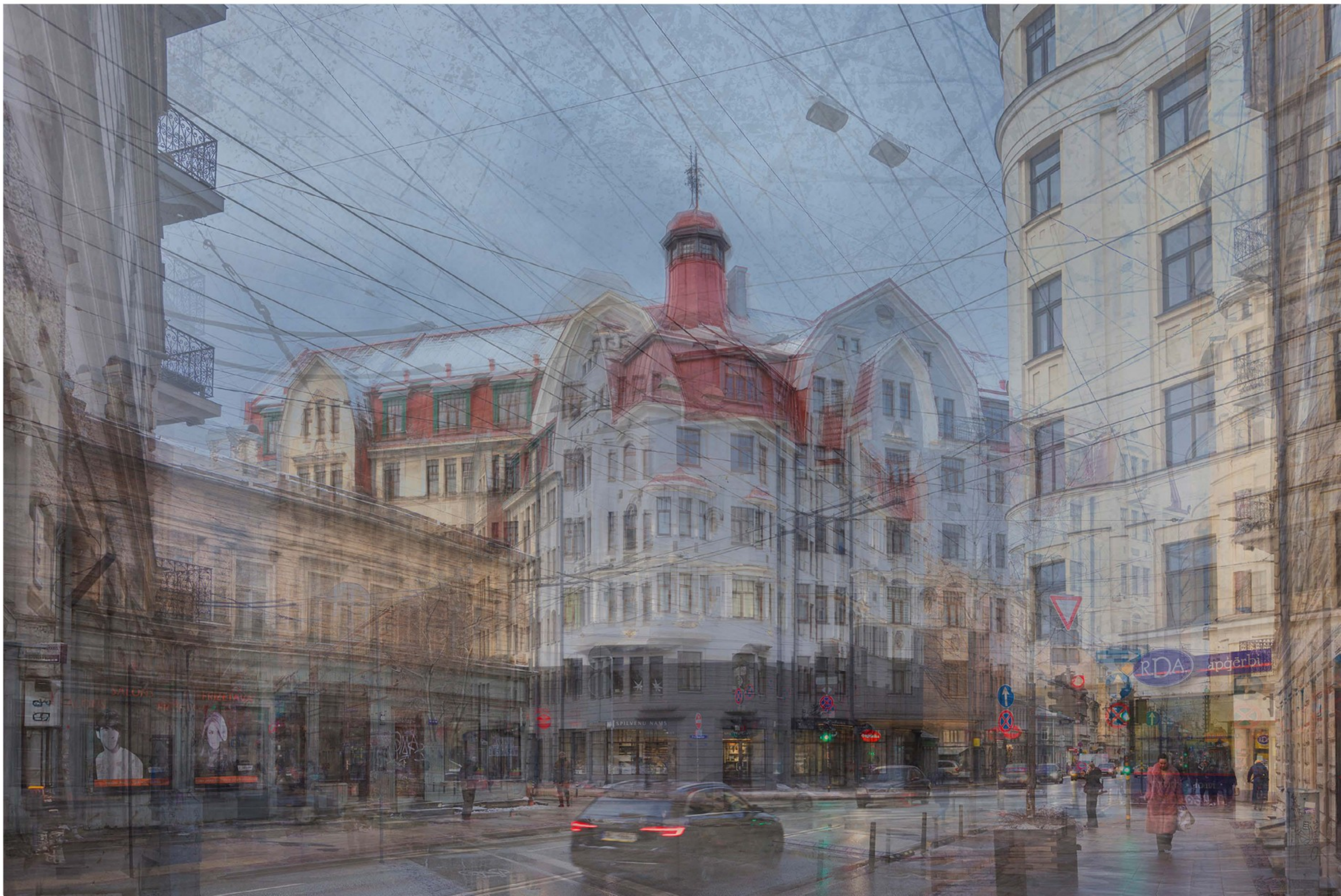
> “This ability to discover beauty in the everyday, in the small things that often go unnoticed, is the true art.

About

Wlad Gustinovich (1976) was born in Polesie, Belarus. In 1999, he graduated from the Faculty of Applied Mathematics at Belarusian State University. In 2011, he moved to Poland, where he currently resides. In his creative output, he strives to convey the atmosphere and energy of the places he explores. In pursuit of capturing images, he utilises the properties of the natural surroundings while simultaneously distorting them through various means to bring his work closer to conceptual art.

www.gustynowicz.com





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The most important thing
is learning to recognise
the beauty that is always
right next to us.

- Wlad Gustinovich

The Meditative Lens

Patterns of Stillness & Monochrome Silence

Highlights of Artdoc Exhibition

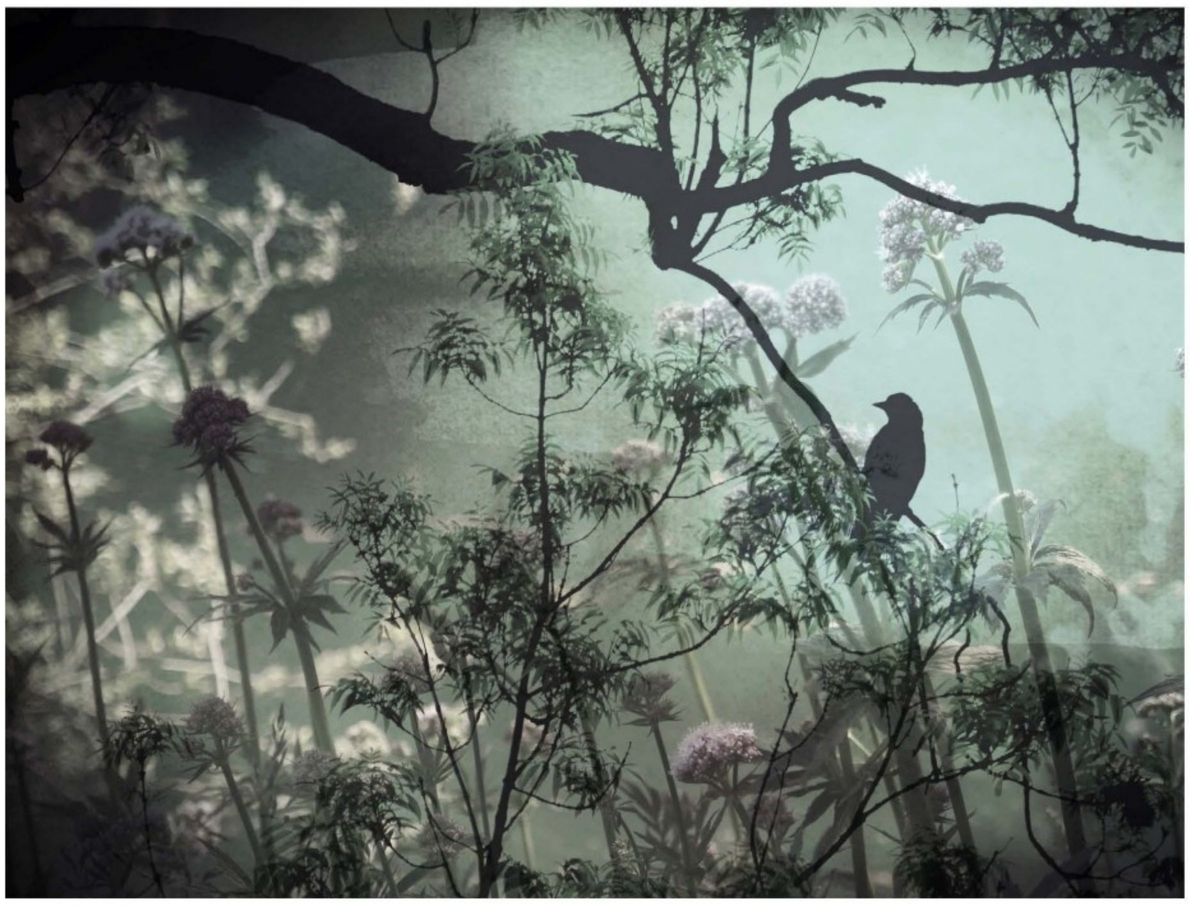
The online exhibition *The Meditative Lens* emerged from an extraordinary response—photographers from around the world shared work that deeply engaged with the idea of photography as a quiet, attentive practice. The richness of these submissions shaped this two-part exhibition, each chapter offering a distinct yet interconnected perspective on stillness, presence, and perception. *Part I – Patterns of Stillness* gathers images that reveal the quiet structure of the everyday—through rhythm, repetition, visual harmony, and the gentle unfolding of time. From nature to abstraction and domestic rituals, these works invite us to slow down and notice what often goes unseen. *Part II – Monochrome Silence* turns to black-and-white and monochrome photography, where the absence of colour creates space for emotional clarity. Through shadow, light, texture, and form, these images speak softly, yet with profound resonance. Together, these exhibitions present photography as meditation—a practice of seeing that draws us closer to the still, the subtle, and the essential.

Visit the online exhibitions here:

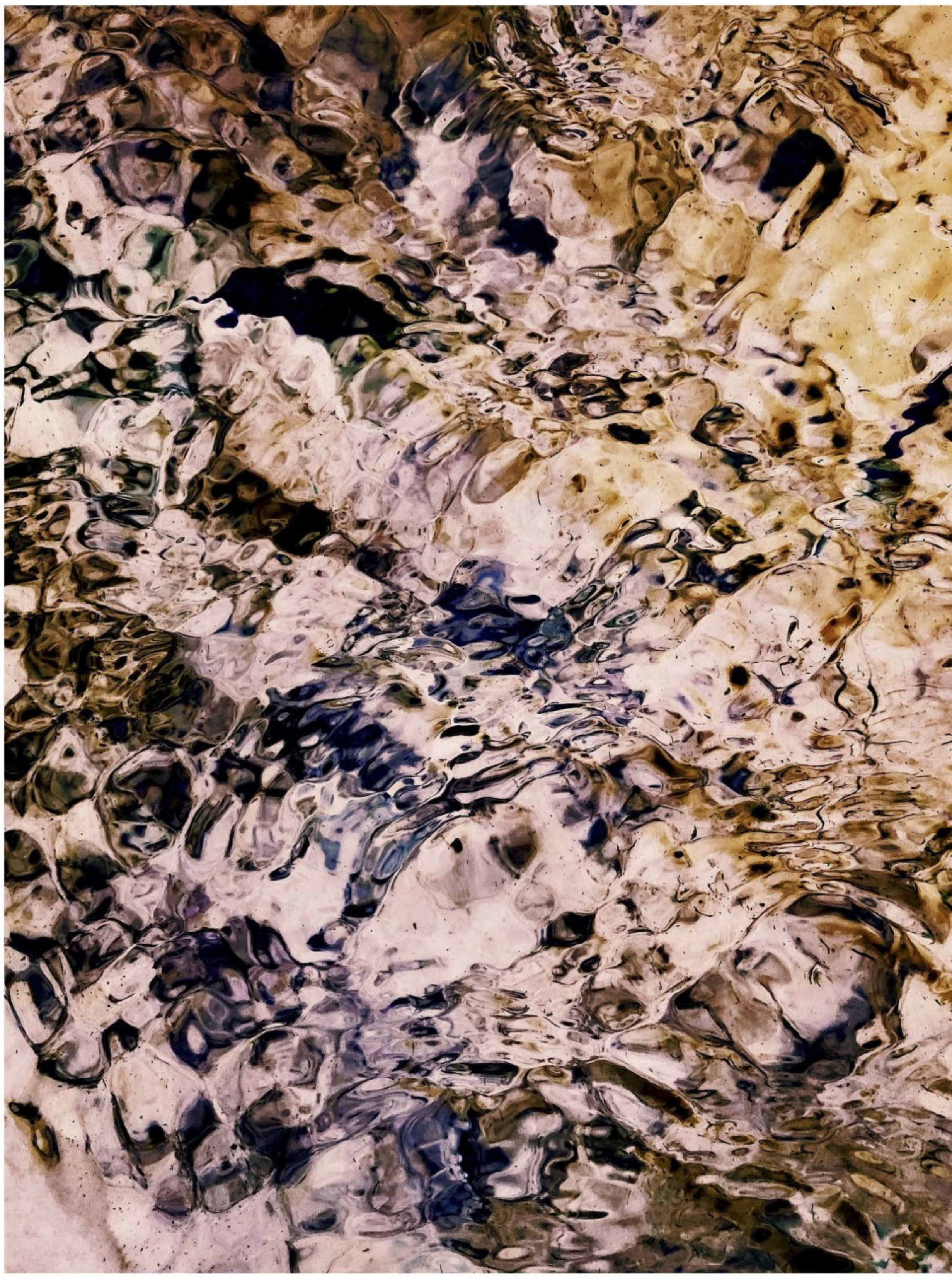
Part I - Patterns of Stillness

Part II - Monochrome Silence

© Karen Olson | Cultivating the Heart Sense



© Anna Bolt | Birds



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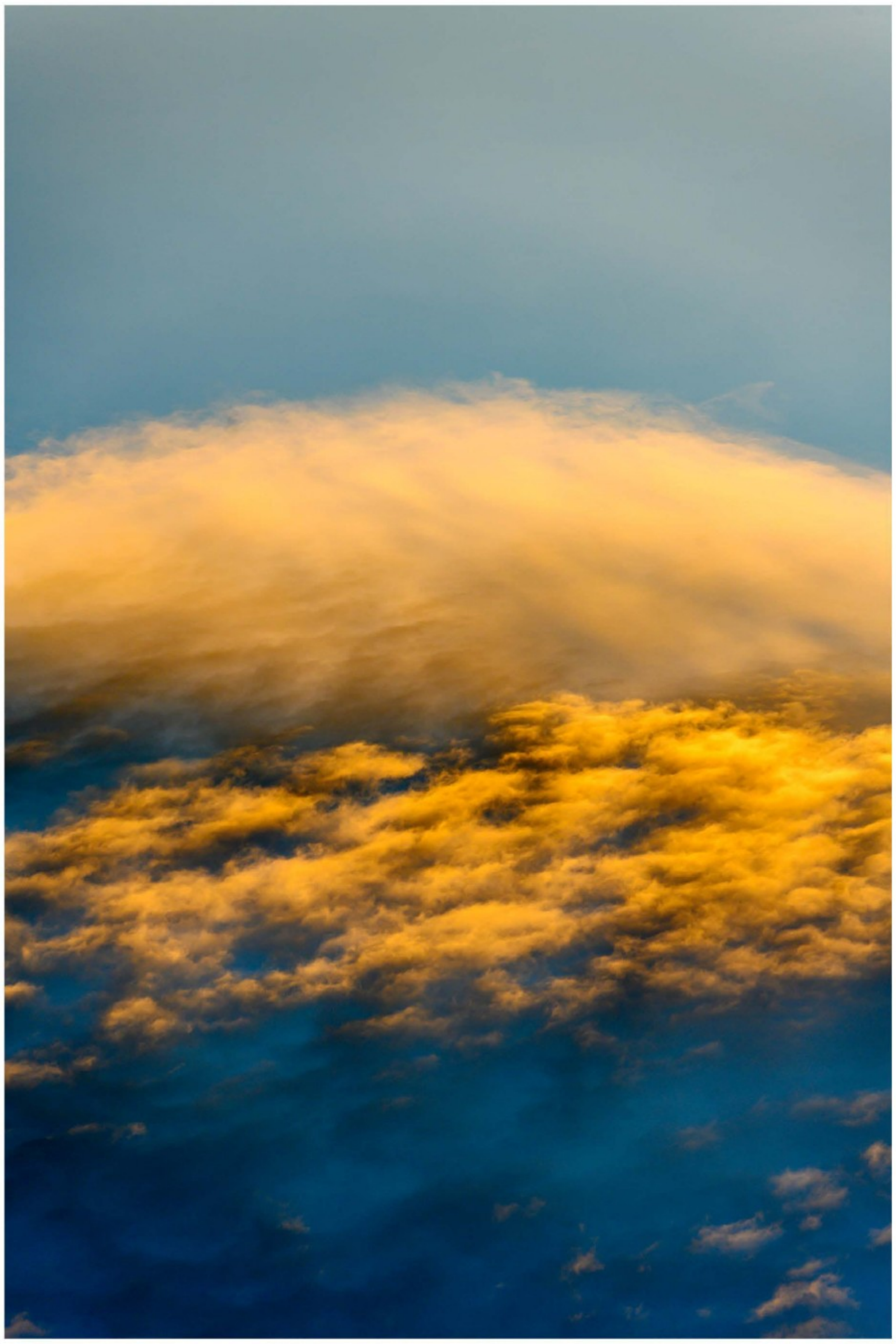

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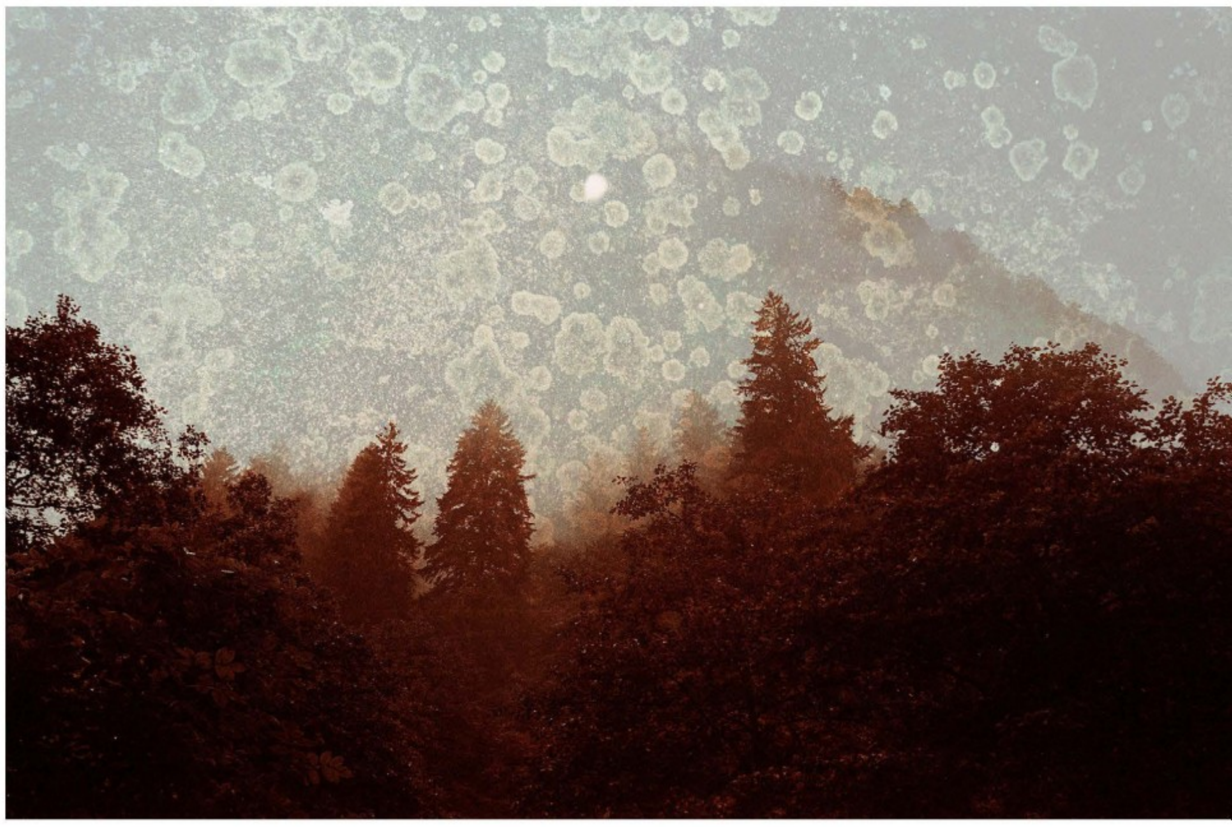
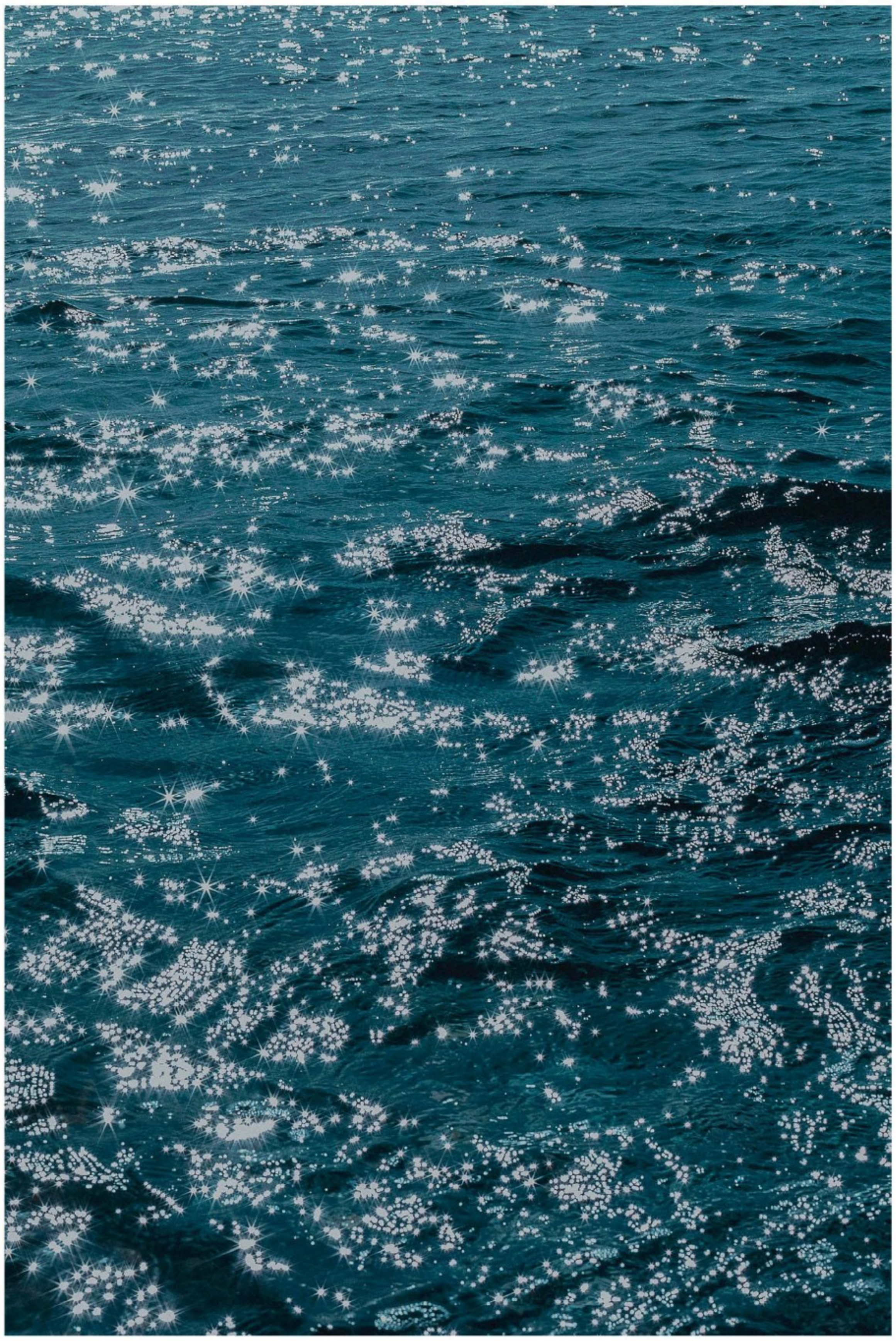


© Susana Espana | The construction of a Dream

© Molly Lamb | Solace in the Stardust



© Dora Grivopoulou | Silencing The Echoes

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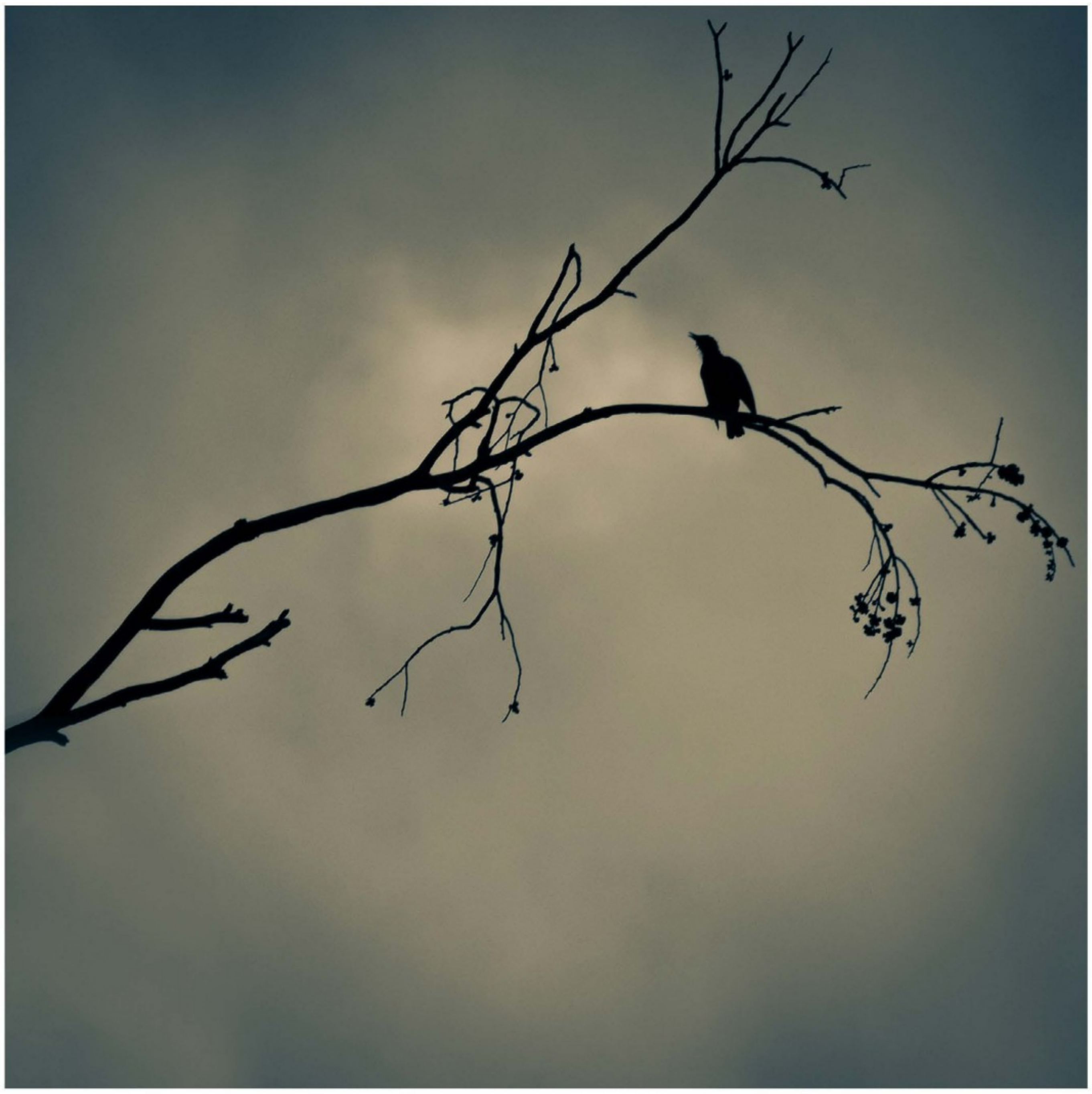

© Siobhán Costigan | Shibui

© René Greiner | Botanica (2022)

© Pietro Abbagnato | The Circle

© Stephan Pot | Solitude & Stillness

© Aurélia Frey | The Whisper of Lost Souls

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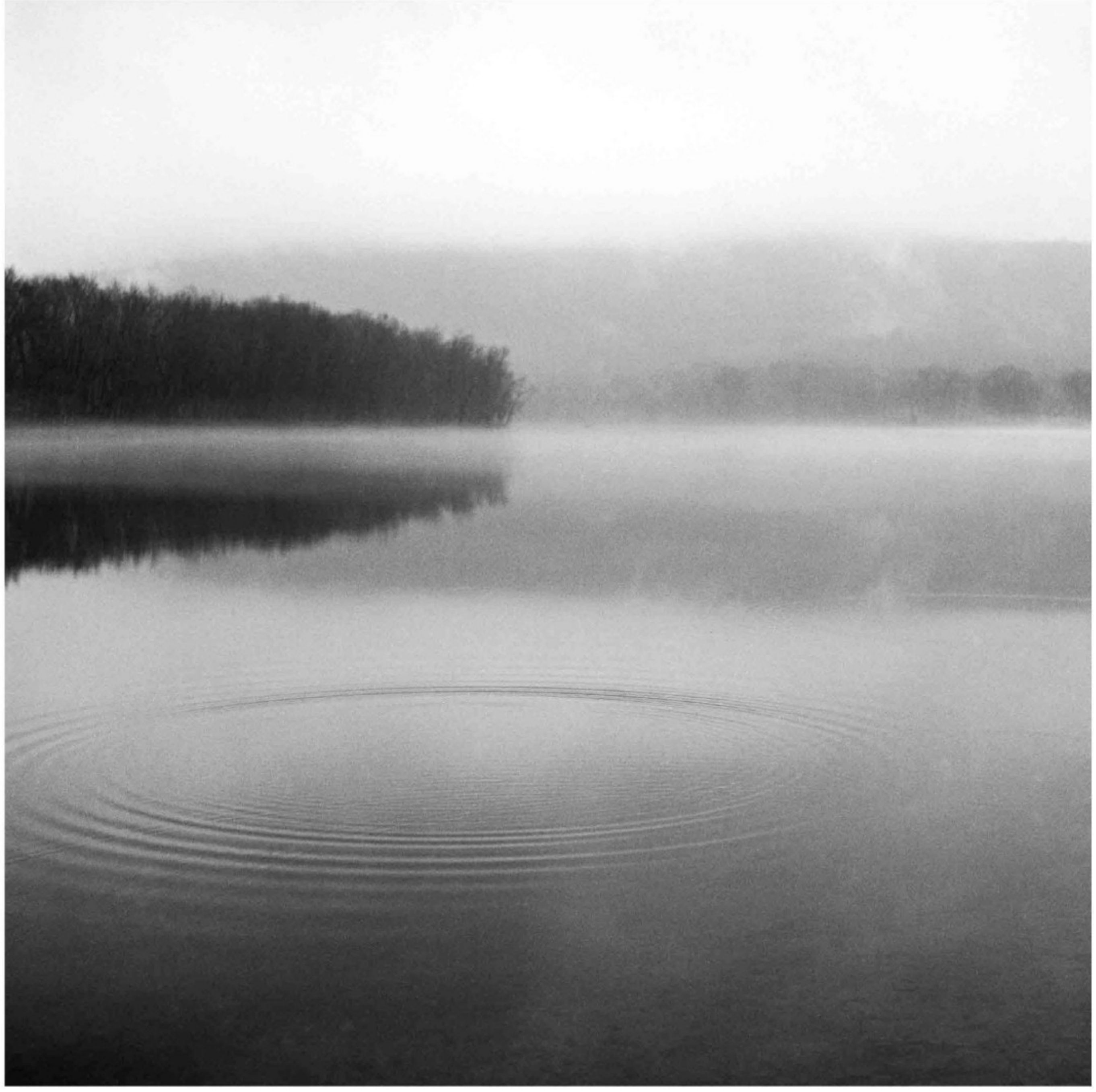

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Open Call
We Are Humanity

Turning the lens toward what unites us

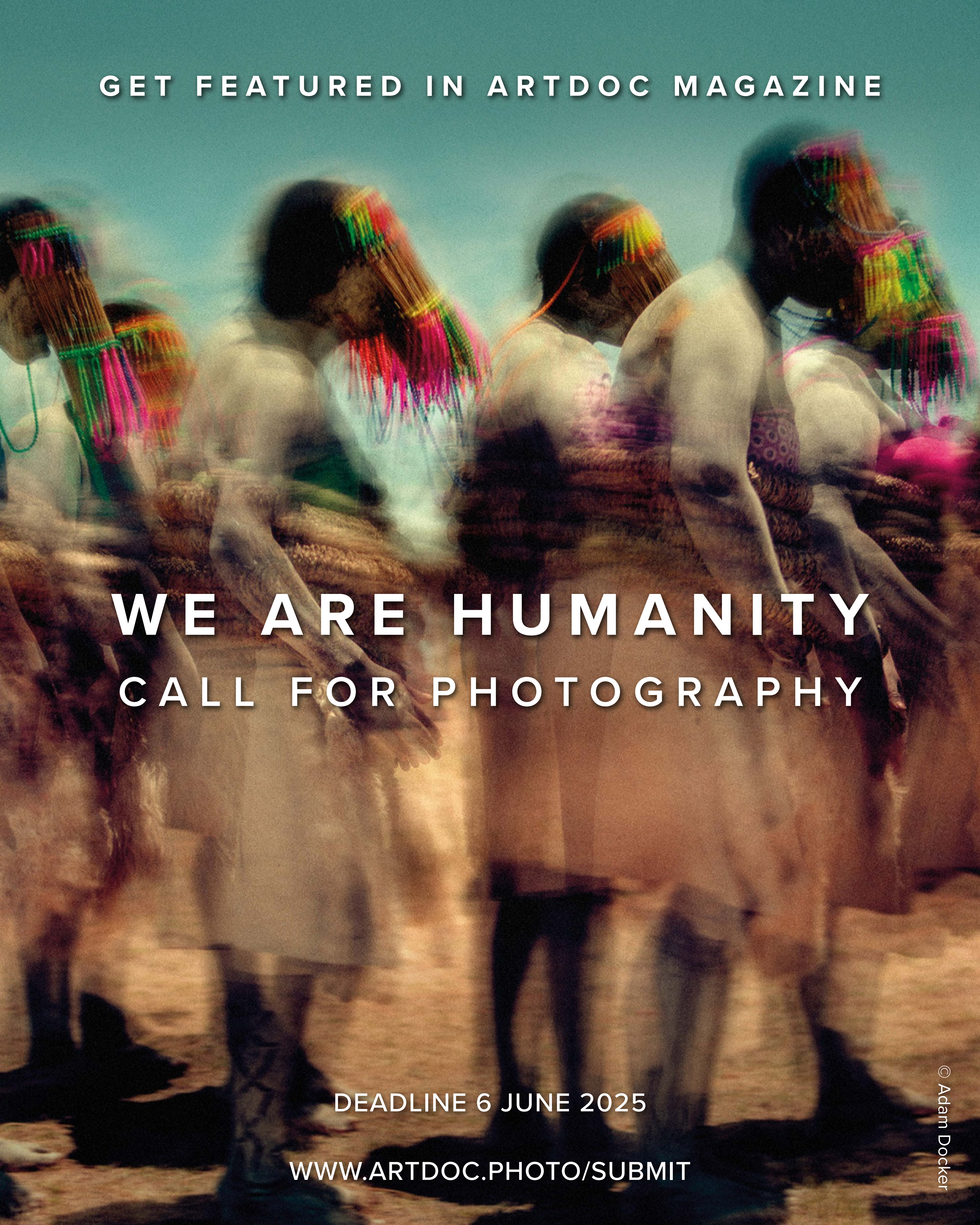
In a time of global tension, polarisation, disruption, and uncertainty, we invite you to turn your lens toward what connects us at the core: our shared human experience. What does it mean to be a part of humanity today? How do we express care, resilience, injustice, dignity, or connection in an increasingly fragmented world? The value of humanity becomes not only relevant but essential. While institutions tremble and ideologies clash, our shared human core can guide us and bring us back to deep-felt values. Humanity is the essence that binds us all despite our differences and oppositions. What does our humanity look like in intimate moments or universal gestures? Humanity, that is us; we are humanity ourselves. Artdoc is looking for powerful, thoughtful, and visually compelling stories—both documentary and conceptual—that explore the vast spectrum of humanity. These visual stories can be intimate or political, poetic or raw, personal or universal. We are on the lookout for work that challenges, moves and invites reflection.

We welcome submissions reflecting humanity's connection, resistance, survival, identity, belonging, fragility, strength, and everyday life in extraordinary times. Submitted photographs may include portraits from various cultures, ages, genders, and backgrounds, photographic moments of connection, images of intimate daily life, symbols of hope and resilience, our relationship with the natural world, as well as cultural values and identities. The visual tone can range from raw documentary to poetic, conceptual, or even surreal. As long as it relates to the theme, *We Are Humanity*, it invites reflection on humanity's values during our troubled times.

SUBMIT YOUR WORK

SUBMISSION DEADLINE: 6 JUNE 2025

ARTDOC.PHOTO/SUBMIT



GET FEATURED IN ARTDOC MAGAZINE

WE ARE HUMANITY

CALL FOR PHOTOGRAPHY

DEADLINE 6 JUNE 2025

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The Art of Mindful Photography

By Artdoc Magazine

In an age saturated with images—where photographs are snapped, filtered, and shared in seconds—there is a growing need to return to the essence of perception. Amidst the blur of scrolling and sharing, mindful photography offers not only a different pace but a different receptivity. There is a way of looking that does not rush—a soft gaze that lingers, listens, and allows the world to unfold. Looking slowly becomes a form of resistance—soft, attentive, and awake. It is a shift from consumption to connection, from reaction to openness. Mindful photography is a practice of making photographs that begins not with the camera, but with stillness.

Mindful photography brings us into a closer relationship with the world—and with ourselves. It offers a way to slow down, observe with care, and create images that carry the imprint of quietude and attention. Its purpose is not to be defined in a single phrase, but to be felt: in a moment of clarity, a shift in perception, or the calm that follows a walk with the camera in hand. This practice refines how we see and how we are. It calms the nervous system, opens emotional space, and reconnects us with the rhythms of life that often go unnoticed. At its heart, mindful photography strengthens our ability to make intentional and resonant images. From presence comes precision. From attention, form.

Seeing as Listening

In mindful photography, seeing becomes more than a visual act — it becomes a form of listening, of receptivity. We learn to meet the world not through control, but through alignment. The process is not about chasing a subject, but about allowing form to reveal itself. We begin to look differently and open ourselves to images that emerge through attunement.

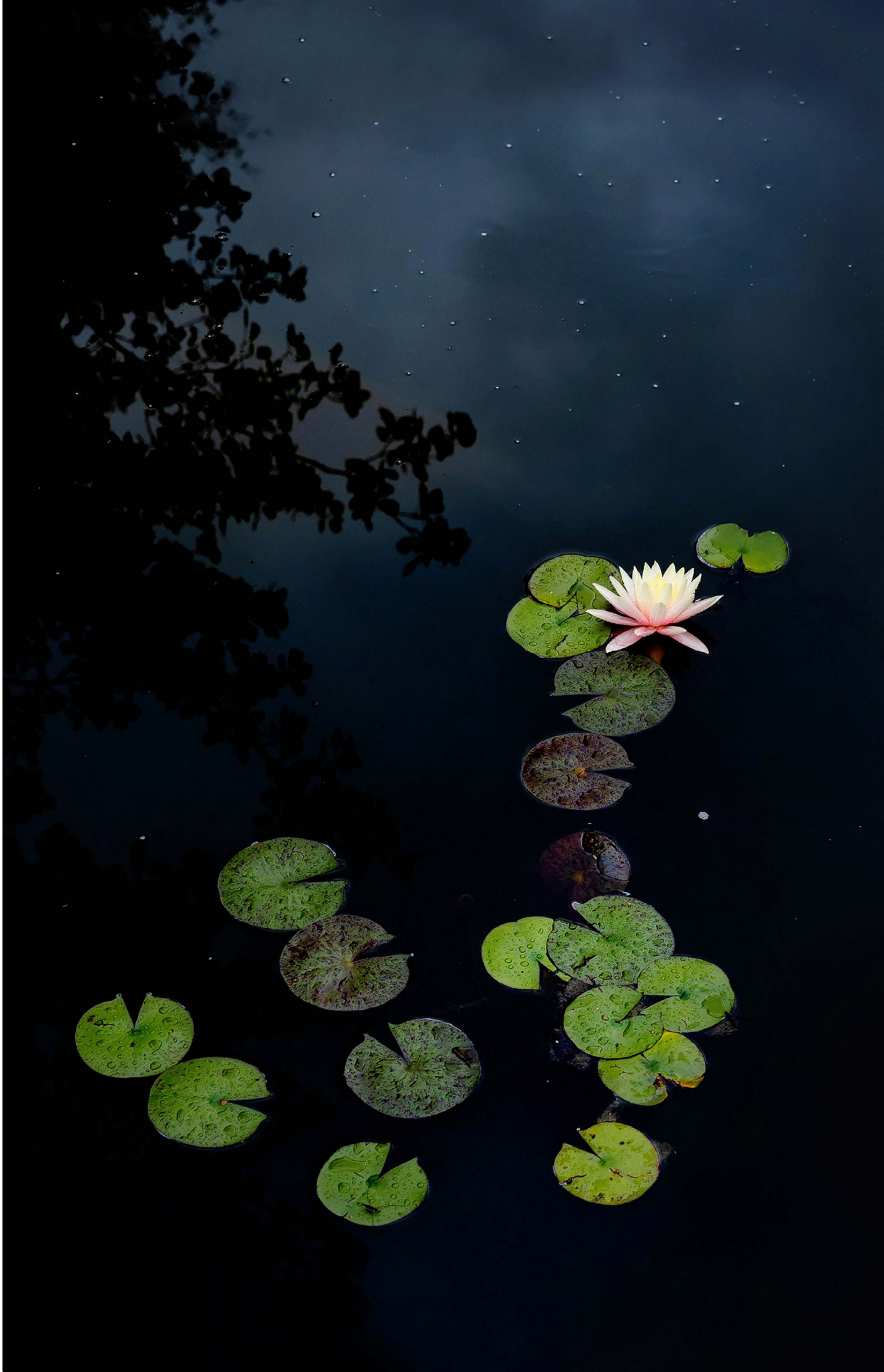
The Role of Stillness

Stillness is not the end of movement but the beginning of something more profound. It is the space where form meets feeling and where the world becomes quiet enough to be heard. There is a subtle relationship between inner stillness and visual harmony. Silence shapes seeing, and calm attention allows form to arise with clarity. This is where photography shifts from observation to resonance. The camera becomes not only a witness but a participant in visual listening.

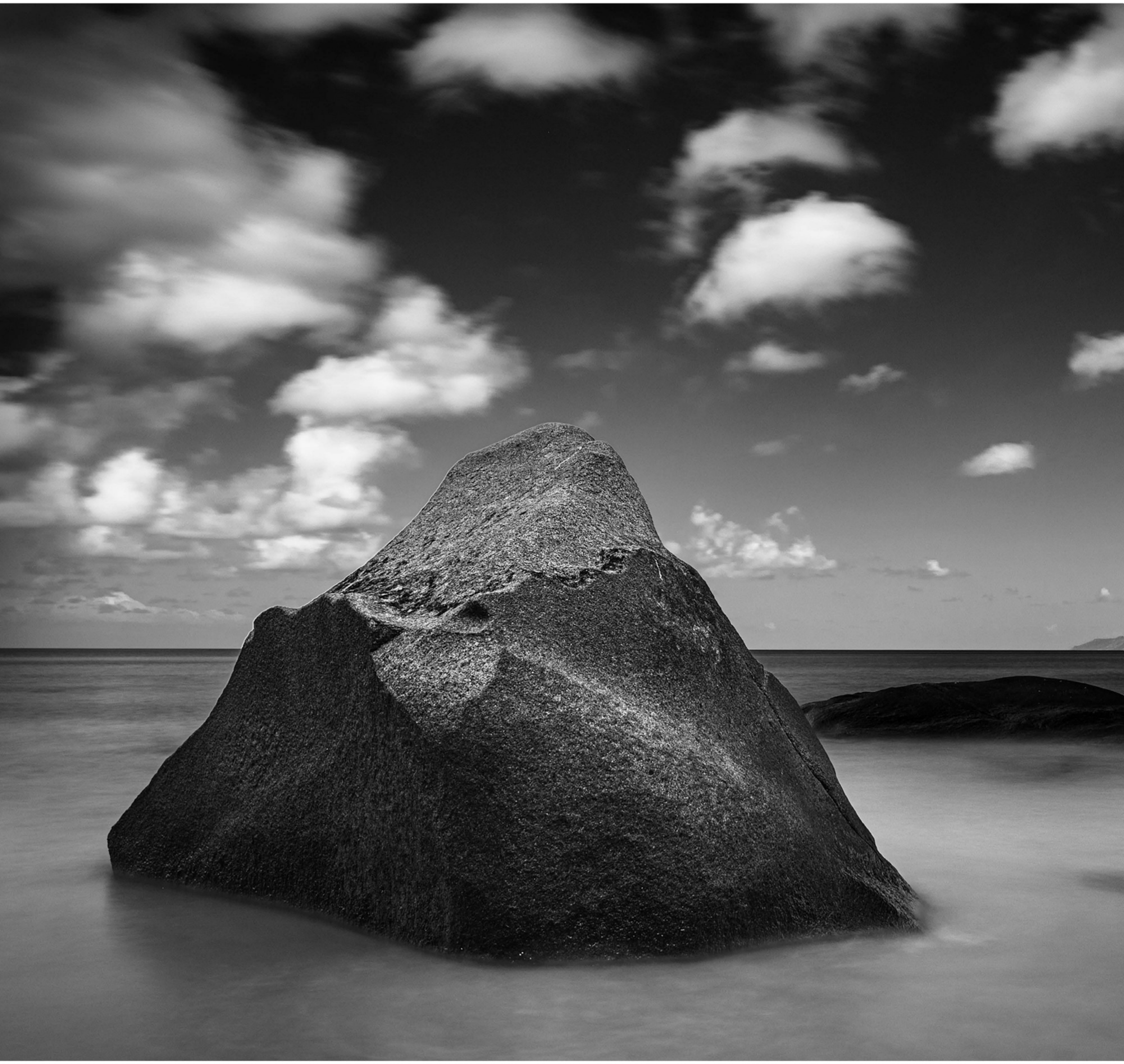
Practising in Nature and the Everyday

Mindful photography is not confined by location. Whether in a forest, a city street, or even at home, it is shaped by presence. You can experience the natural world and the everyday environment as parallel invitations for meditative photography. Whether surrounded by trees or traffic, the principle remains: attention transforms what is seen. To photograph in nature is to listen to rhythm and elemental form. To photograph in the everyday is to discover quiet meaning in what is often overlooked. What matters is not the subject, but the state of awareness through which the subject is revealed.

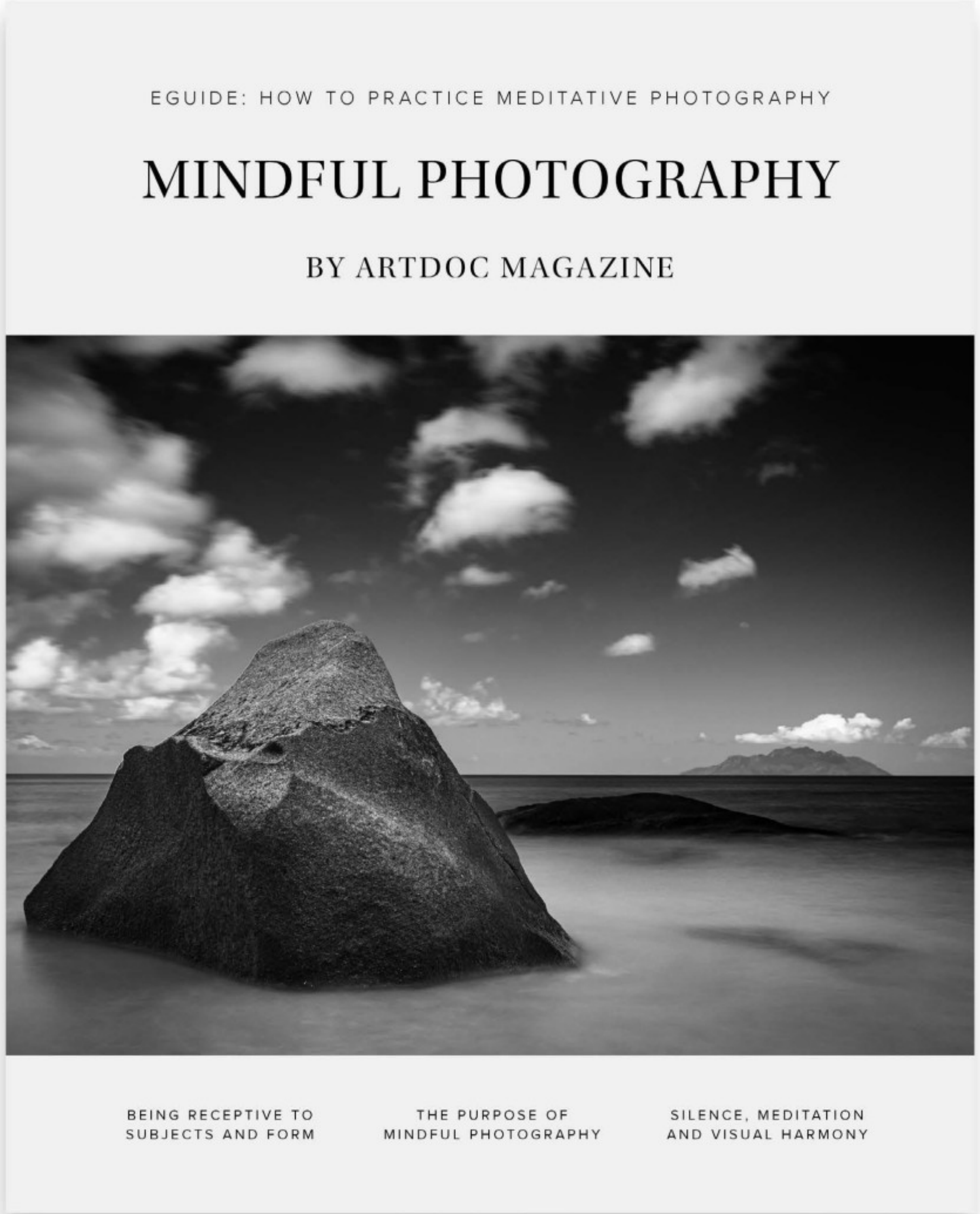
> “ Mindful photography is the act of creating images shaped by awareness.



© Danielle Waters I Pausing With Plants



© Miroslav Ilic | Stone Guardians



EGUIDE: HOW TO PRACTICE MEDITATIVE PHOTOGRAPHY

MINDFUL PHOTOGRAPHY

BY ARTDOC MAGAZINE

BEING RECEPTIVE TO SUBJECTS AND FORM

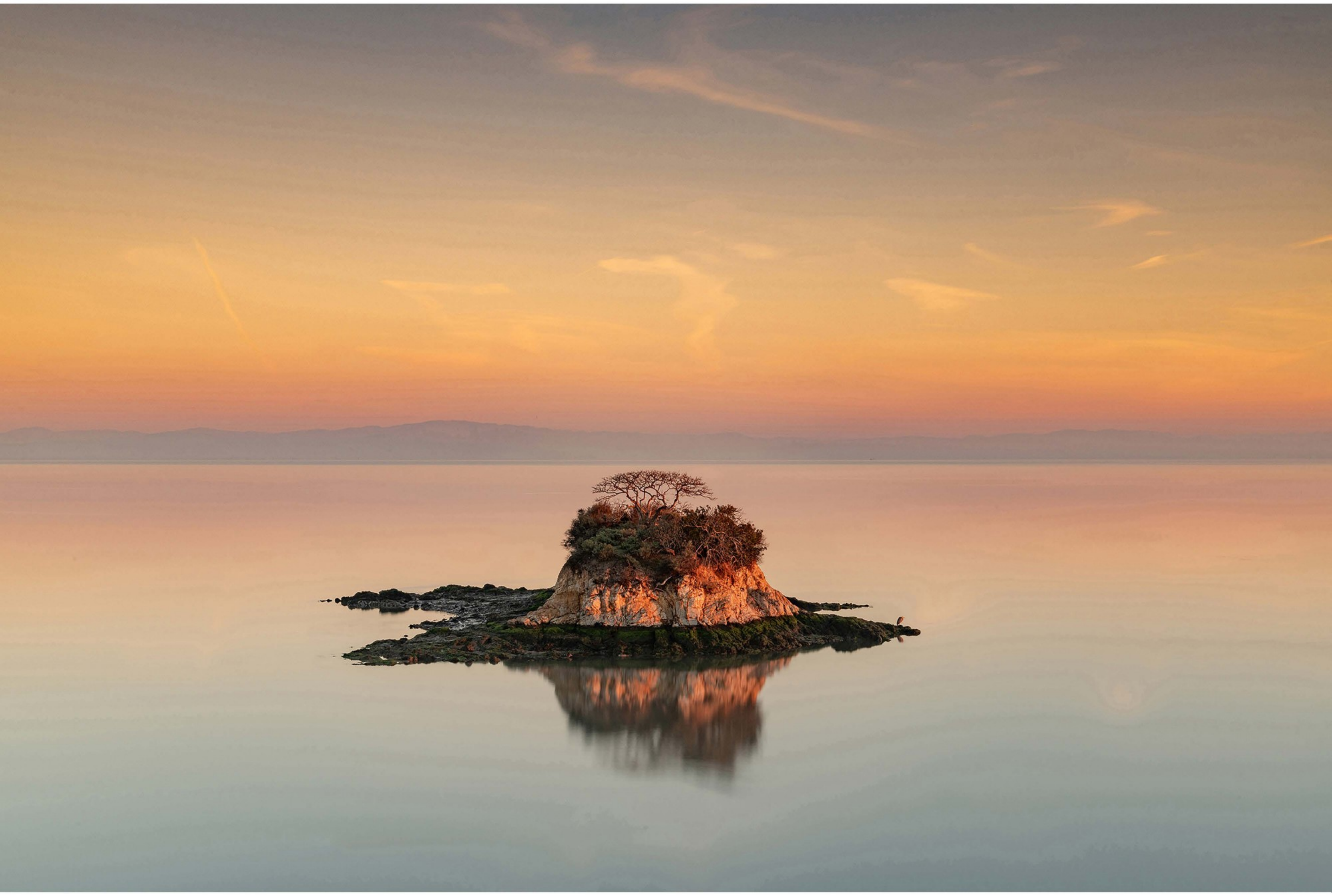
THE PURPOSE OF MINDFUL PHOTOGRAPHY

SILENCE, MEDITATION AND VISUAL HARMONY

A Meditative Practice

The e-guide *Mindful Photography* offers more than a way to take better pictures. It invites us to return to photography as a way of being, one that values attentiveness over speed, and clarity over perfection. It is not a manual of techniques, but a contemplative companion for those who wish to pause, breathe, and create with care. At its core lies a simple yet transformative idea: that photography can be a meditative act — one that opens us to presence, and allows images to emerge with quiet intention. The full e-guide, *Mindful Photography*, is now available for anyone seeking depth, stillness, and creativity through the lens.

Read the e-Guide



© Aya Okawa | Still

Aerial views reflecting the state of mind

Aya Okawa

For aerial and environmental photographer and visual anthropologist Aya Okawa, photography serves as a sanctuary. It offers an outlet to focus on slowing down, seeing intentionally rather than passively, observing with sensitivity, and tuning in. Making photos acts as an active meditation for her, entering her into a state of focus and receptivity to the intersection of self and surroundings. In her aerial photography, capturing rhythmic and abstract patterns of earth and water, she discovers a language distinct from words and rational expressions. “In the stillness, we open the space for connection to emerge, to become curious, to wonder.”

Aya Okawa explores natural transformations and human systems. She observes the often-overlooked patterns and principles that structure our natural and human-shaped worlds. These patterns, shaped by beliefs and concepts we hold unconsciously, can influence our worldviews. "I look for images that help me see with fresh eyes, that make me double-take on something that I might otherwise overlook. Those pauses can be moments of reflection and questioning that might allow new insights to arise, or to create space for discovery."

Expressions Of Culture

The subjects and scenes Okawa chooses for her work are driven by a curiosity to study the world. "When I was growing up, photography was a means of preserving memories. As a visual anthropologist, visual media became a tool for data collection and research, allowing documentation of expressions of culture and human behaviour. As a still photographer, I'm drawn to visual patterns and abstract scenes that reveal the interplay between natural and human systems, focusing on transformation, interconnectedness and interdependence." Some of her subjects are chosen spontaneously, with an open mind to intuitive senses, while others are selected intentionally after extensive research. "When an idea captures my attention, I delve into research and learning in preparation to capture the shot. Research is a big part of my process. In either prepping for shoots or in the edit process, I like to learn more about the subjects or themes, following the topics down various alleyways."

Sensory flow

The precisely composed, semi-abstract images, mostly taken from above, reveal the patterns of our human landscapes in various parts of the world, whether in Morocco, the Netherlands, Spain, or the United States. "On an emotional level, photography for me is about seeking patterns and searching for intuitive rest where my logical brain can turn off. While shooting, I stop making rational decisions and rather feel into a scene and a composition."

> “ Photography for me is about seeking patterns and searching for intuitive rest where my logical brain can turn off.

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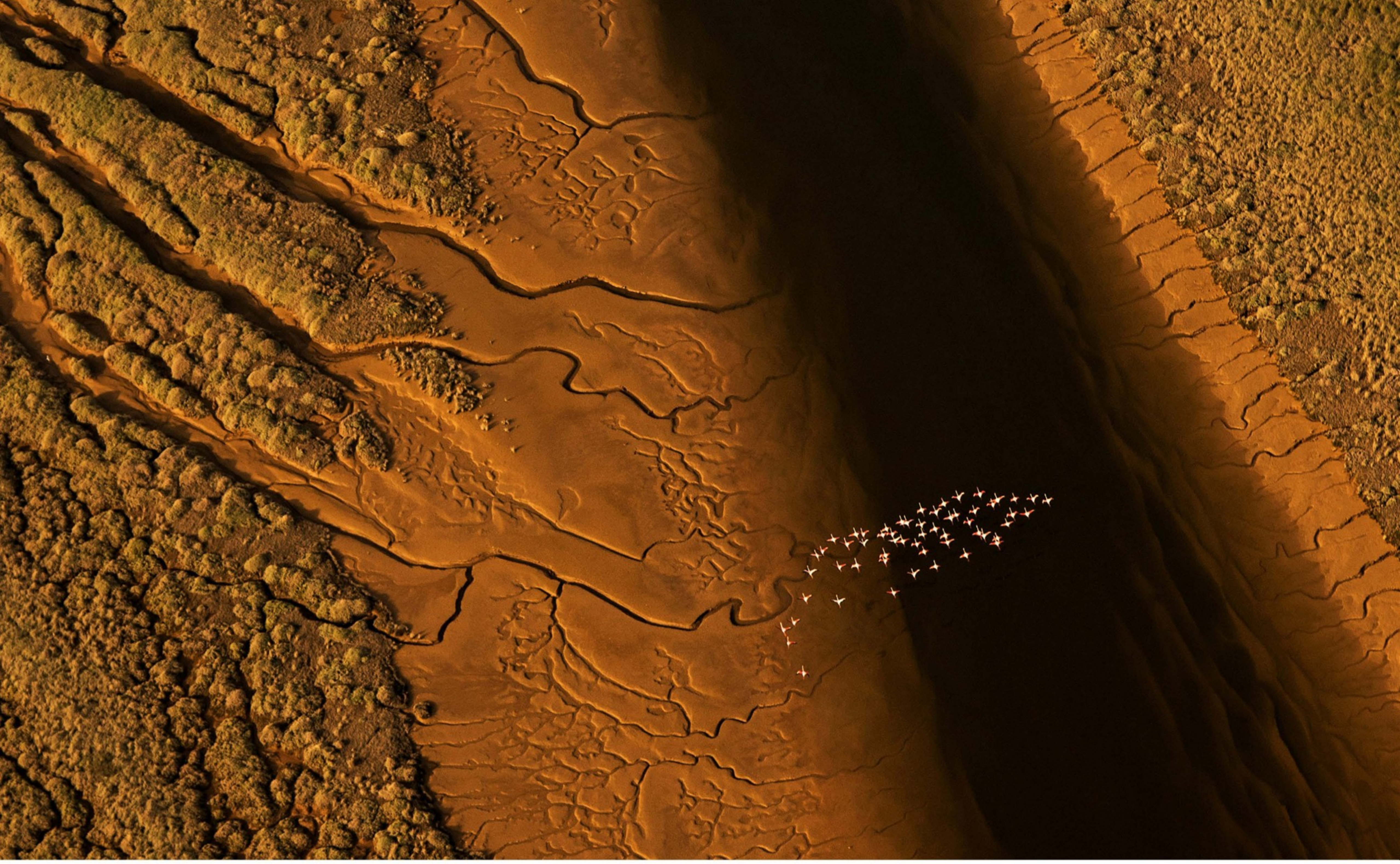


Aya Okawa describes herself as cerebral in daily life, and making photos feels liberating for her. She doesn't think while photographing but stays alert for the right moment to arise. "I wait until the composition, light, and frame come into alignment. In aerial shooting, this is heightened as everything happens very quickly while flying in small planes. This demands full attentiveness with all senses, and you can enter a sensory flow, keeping attuned to feel that visual moment where the composition comes together and reveals itself."

Transcending language

We are living in exciting times, says Okawa, as photography becomes more accessible to more people than ever before in the history of the art. "With so many diverse voices being expressed, we are all contributing to a growing evolution of perspectives and ideas that express the zeitgeists of our times. Our visual expressions - through photo and other visual media - capture and simultaneously evolve the ideas and concepts ready to be born into the consciousness of our time."

As a visual anthropologist, Okawa is interested in studying the beliefs, norms, and patterns of human cultures. Some of her work examines the systems that structure our communities, lifestyles, and economies, where she hopes to encourage reflection. "In moments of tranquillity and meditation, we have opportunities to reframe and make conscious decisions rather than following old precedents."

All Images © Aya Okawa | Still

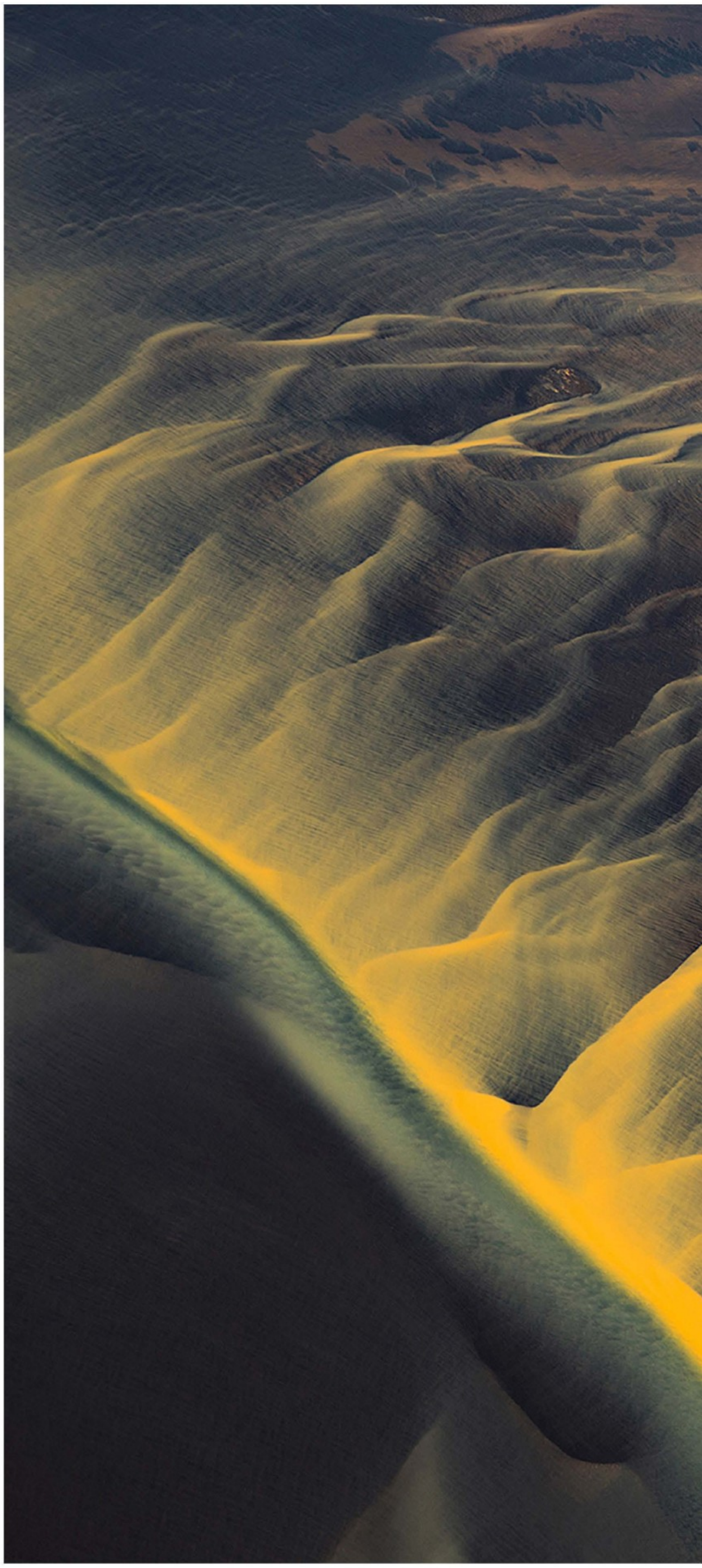
Photography can play a special role in this process because it steps outside the cerebral realm, transcending language and rational thought, which are valued by the modern global economy. “With emphasis on productivity, value, and effort, we lose touch with our silent voices: the words not spoken, the intangibles, the pauses in between. These moments of beauty, I believe, are crucial to healthy individuals, communities and societies.”

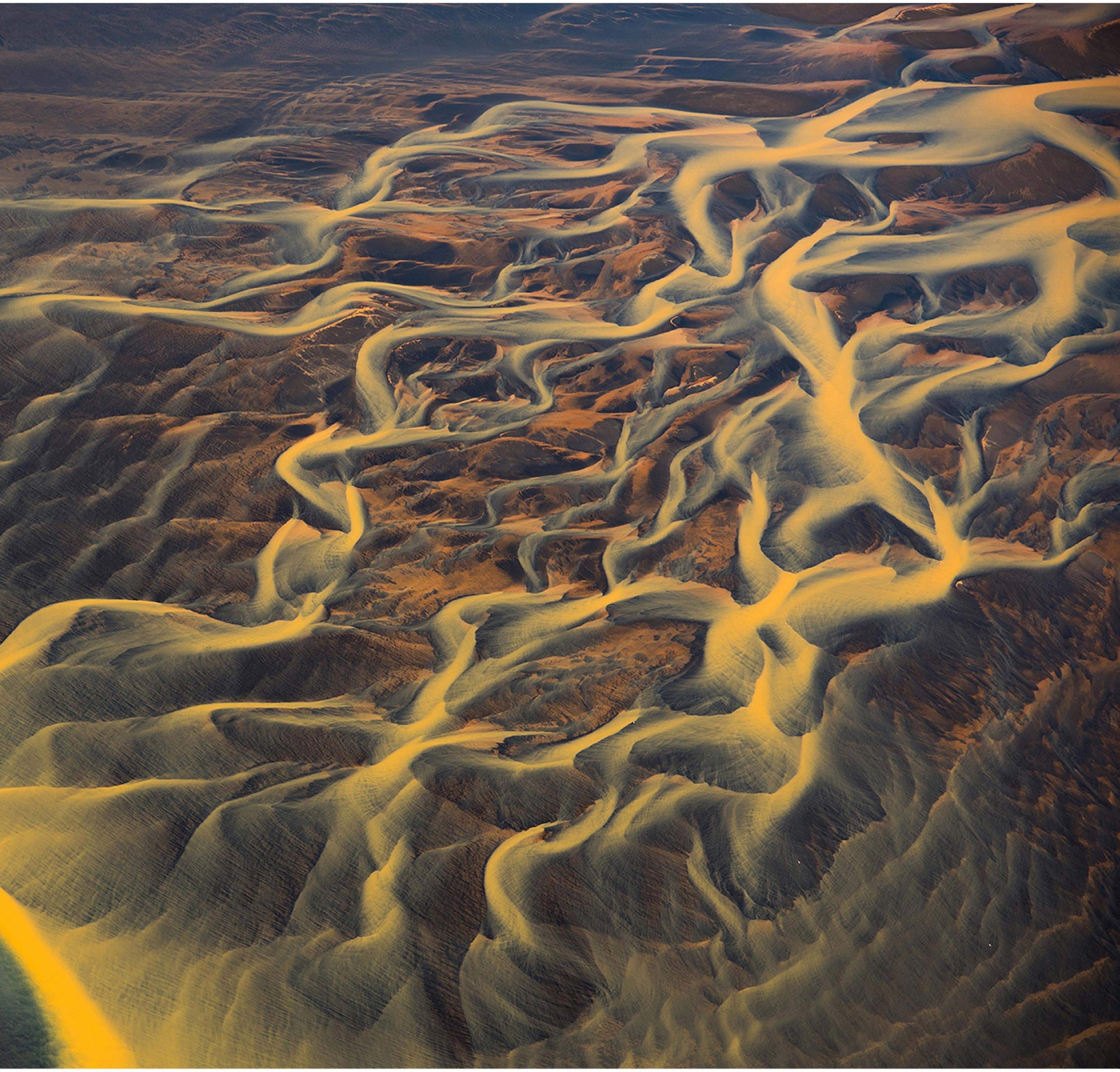
Abstraction

Many of Okawa’s photos are abstract, enhancing the intuitive perception of the photographed scene. “I like the ambiguity that invites viewers to ask their own questions and make their own guesses. Light is transformative, the essence of photography. I will chase light through layers of discomfort, just seeking that desired look. I often shoot locations multiple times on different days or times to experiment with the qualities of light.”

Water and its movements are a recurring element in her aerial work. “Doing work aerially and on the ground, it is fascinating to observe the recurrent patterns made by water, as it moves at various scales - from oceanic tides to bays to tributaries to small eddies and even liquids moving in the bark of trees or veins of leaves.”

Aya Okawa explores cycles of time and investigates how memory and the past inform the transformation of present moments and the evolving sense of self. “As my parents, my family, and I are ageing, I’m reflecting more on how familial memories shape perception of the present, history, and connection. In an increasingly visual world, we have so many opportunities to use imagery to intentionally interact with our communities—interpreting, creating, and shaping our worlds.”





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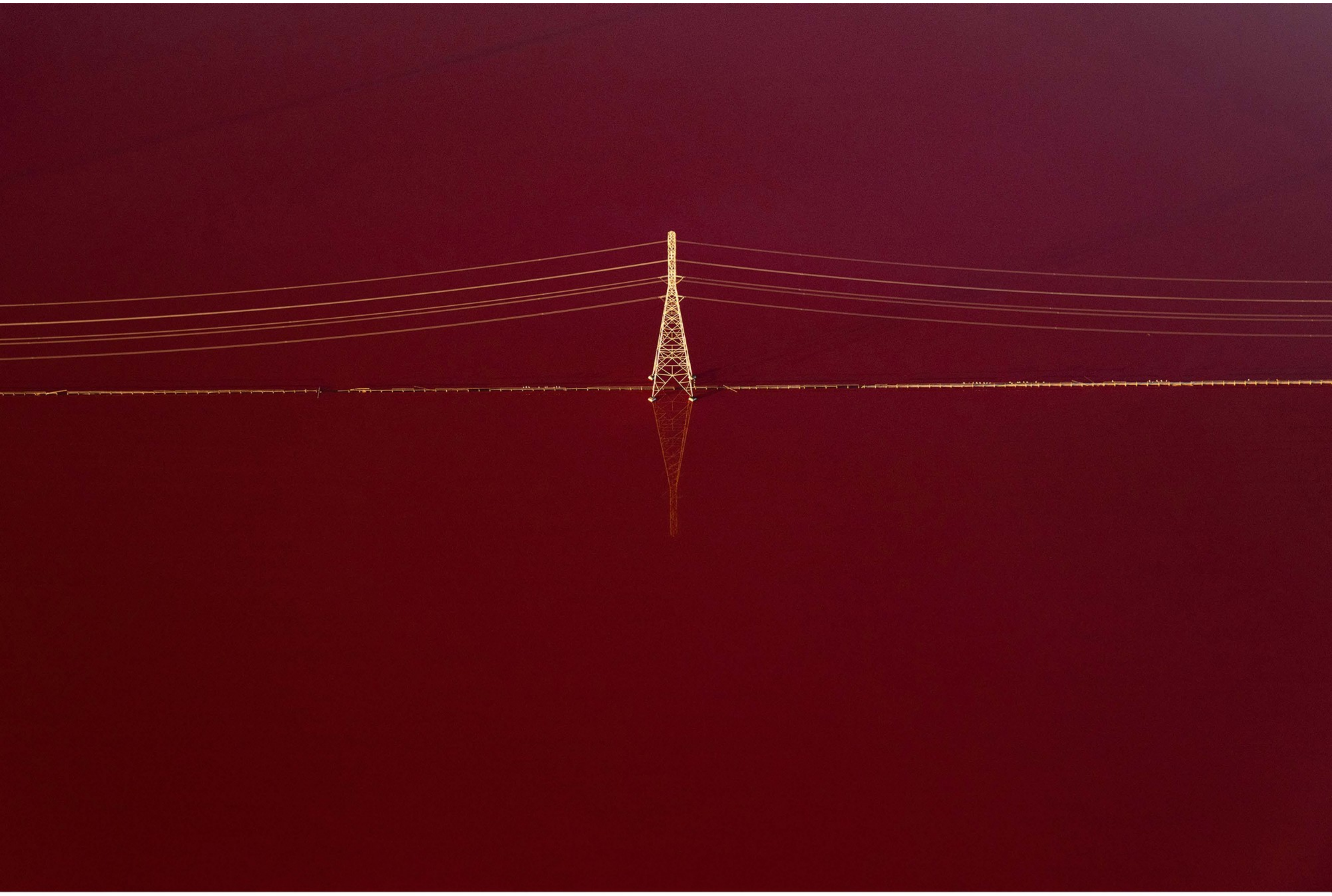

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About

Aya Okawa is an aerial and environmental photographer and visual anthropologist who enjoys capturing landscape transformations, abstract patterns, and documenting the interaction between natural and human systems. Her work has been published in National Geographic Magazine, the National Geographic book ‘Spectacle’, Newsweek, Natur, Open Skies, The Washington Post, The Guardian, and National Geographic Traveller Magazine. Aya was the Grand Prize winner of the Weather Channel Photo Contest, and her photos have received recognition at the International Photo Awards, Photo District News, Tokyo International Foto Awards, The Big Picture, and Smithsonian Magazine. Aya is passionate about exploring the natural world and protecting wild lands.

www.aya.photo

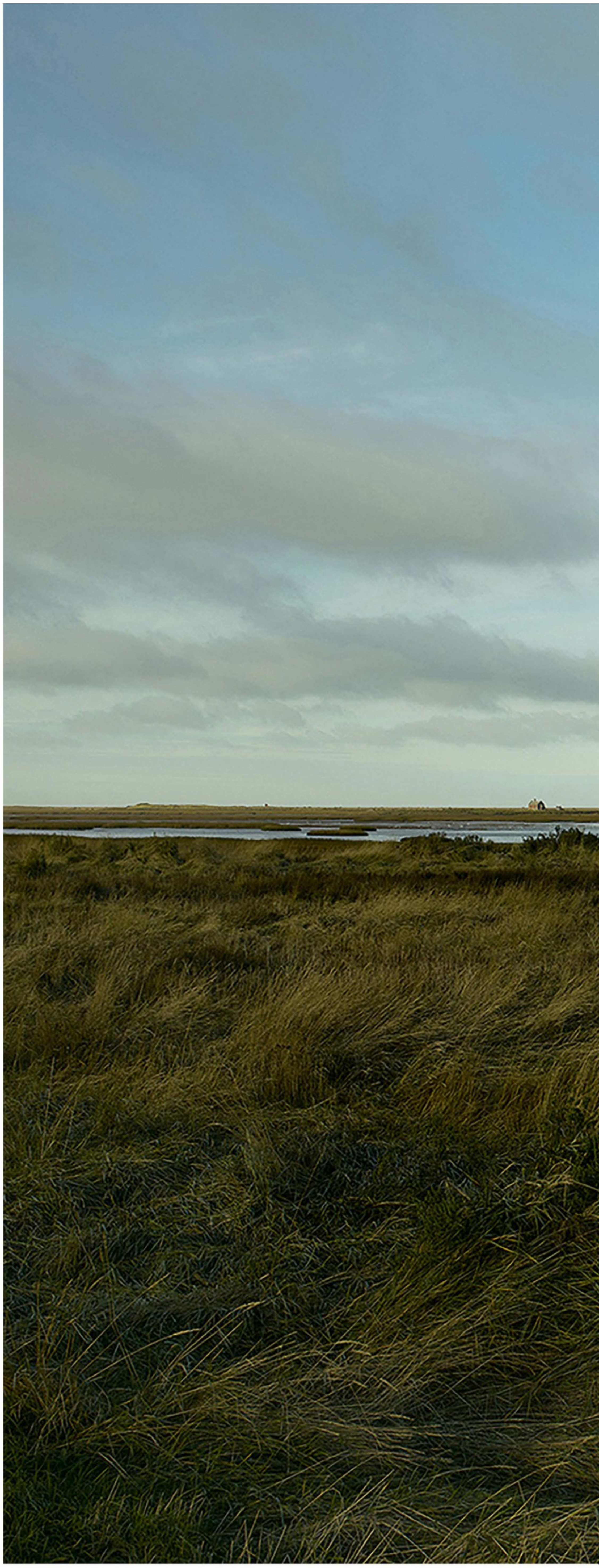
> “
>
> Photography for me is about seeking patterns and searching for intuitive rest where my logical brain can turn off.
>
> - Aya Okawa

All Images © Aya Okawa | Still

Blakeney

John Riddy

> “I shot this series of photographs from a single viewpoint, looking toward Blakeney Point and the North Sea along the Norfolk Coast Path. Though seemingly remote, the subject of the Blakeney series is not only a place I have visited for over 30 years, but a familiar walking path and an everyday experience for thousands of people. The horizon, which carefully bisects the composition in each picture, indicates a shingle ridge that protects the marsh from the North Sea. The ridge is disrupted by a single building known as the Watch House, originally built in the nineteenth century as a lookout for smugglers. This particular viewpoint and its description in this series of photographs are informed by an accumulation of impressions and my deep familiarity with the setting.



About

John Riddy was born in the United Kingdom in 1959. He has been making and exhibiting photographic documentary projects for over forty years. His work is recognised for his attention to the atmosphere and ambience of specific places and the formal precision with which he describes them. Choices about format, materials and technique are intrinsic to each series, and the qualities of the final print of paramount importance. His work is held in numerous permanent collections including Tate, The Victoria and Albert Museum, The Stedelijk, The Art Institute of Chicago, De Pont, and The Museum of London.

www.johnriddy.net

© John Riddy I Blakeney, 2021

All Images © John Riddy | Blakeney, 2022

© Kostis Argyriadis | Ithaca

Visual Mantra for a Lost Island

Kostis Argyriadis

Kostis Argyriadis invites the spectator to feel these images rather than understand them. Edited through the essence of an imaginary island and the echoes of trauma, his work reflects a timeless space where past, present, and future meet. *Ithaca*, as he calls it, reveals a rebirth into beauty after profound transformation.

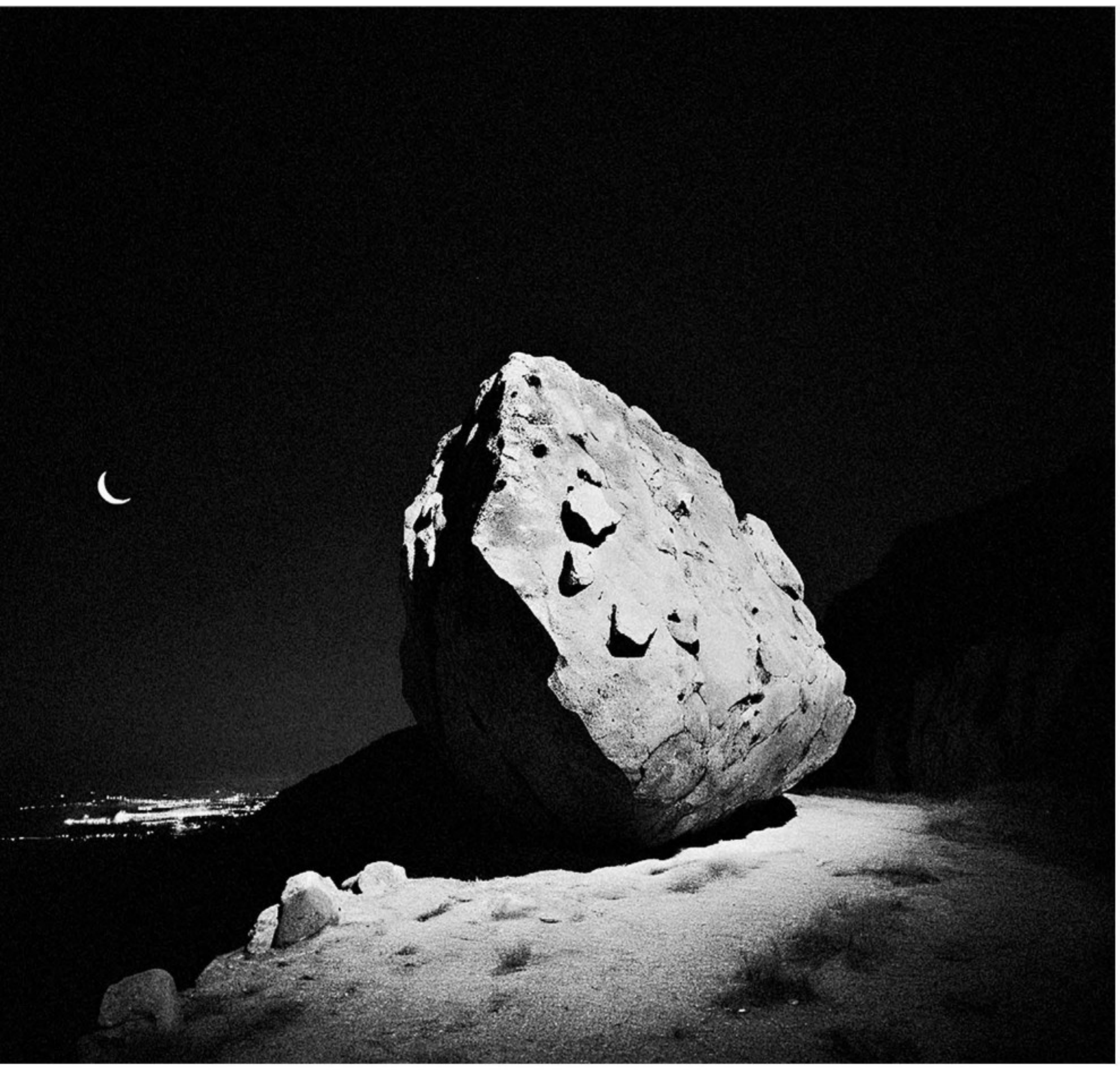
© Kostis Argyriadis | Ithaca

> You do not need to understand these pictures; you can instead feel them. They were edited and sequenced using the essence of an imaginary island and the aftermath of trauma. Imagine a central core, something like a visual mantra, a ritual, guiding the need for these pictures. The past, future, and present exist equally in these photos. No fear interrupts the eye; no ghosts exist in this story. Life is a mirror or a movie; it is what we forgive and what we forget, what we love and what alleviates pain, a glimpse of the unknown, a dive into a black lake. I had to experience the return to my life after both physical and psychological trauma, but when I came back, it was all new, different, strange, and beautiful. I call this *Ithaca*.

About

Kostis Argyriadis (1981) is a photographer from Thessaloniki, Greece. He attended ESP Photography School on a scholarship and studied under Stratos Kalafatis. His photographic vision focuses on the triviality of everyday urban life and its patterns, along with the absurd and inconsequential aspects of reality and its transformations.

www.kostisargyriadis.com



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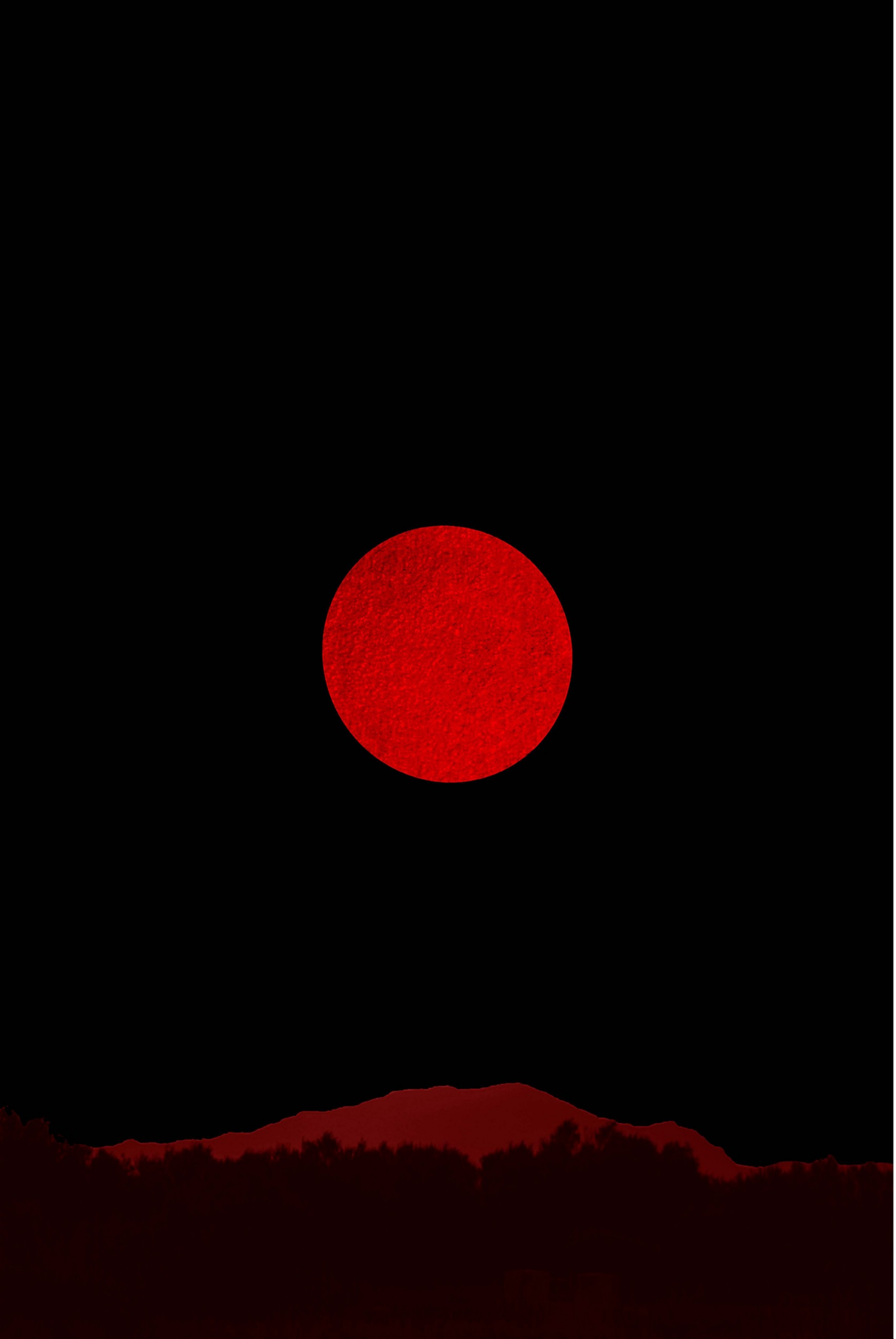
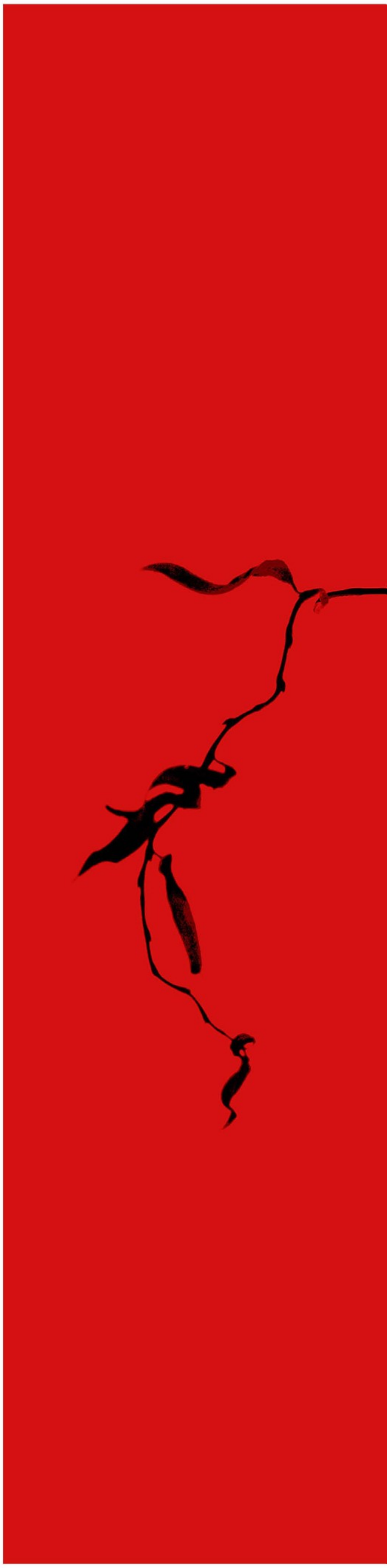


© Alejandra Nowiczewski I Four Colors and One Movement

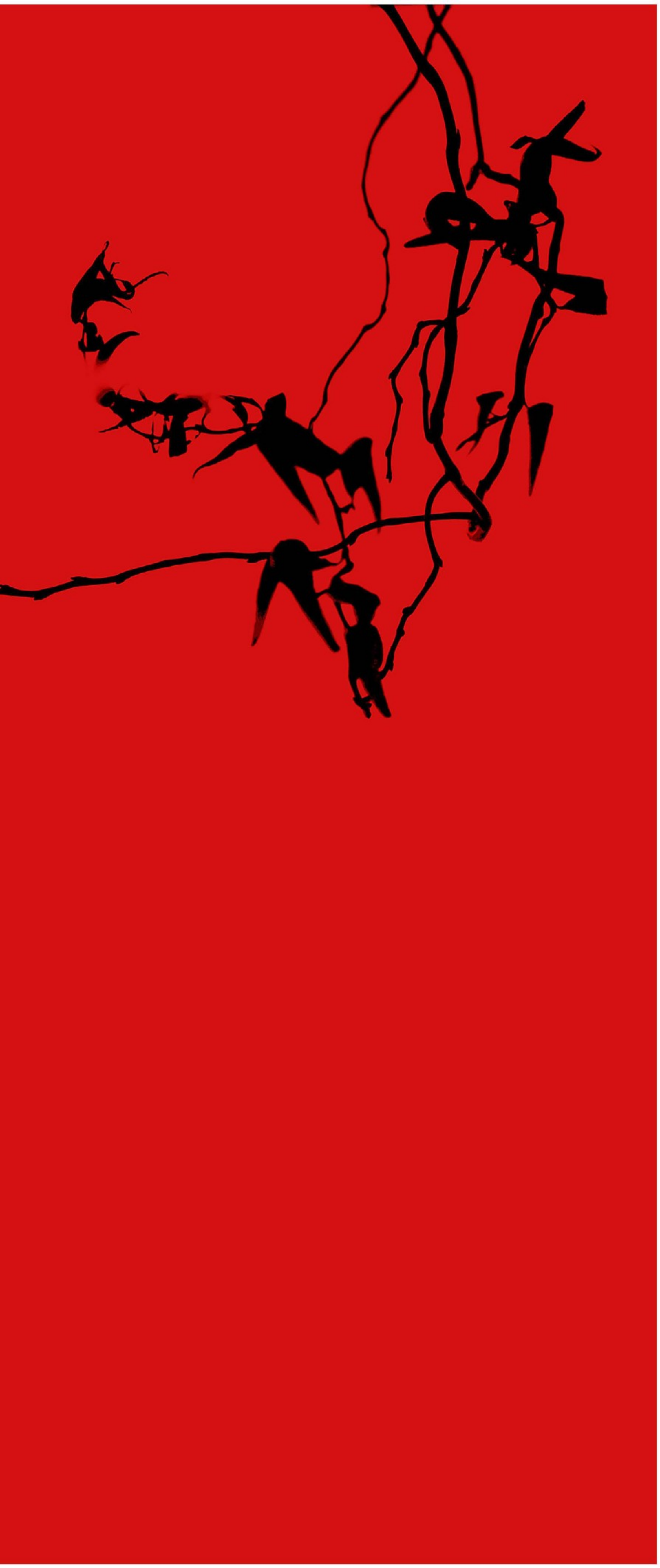
Triptychs of Thought and Spirit

Alejandra Nowiczewski

For Alejandra Nowiczewski, photography is not only a visual art form but also a philosophical and meditative practice. Her work brings together spiritual reflection, metaphorical language, and aesthetic discipline to examine the deepest questions of being. Through poetic imagery and conceptual depth, Nowiczewski encourages viewers to pause, reflect, and connect with the emotional and symbolic layers beneath the surface of her images.



All Images © Alejandra Nowiczewski | Four Colors and One Movement



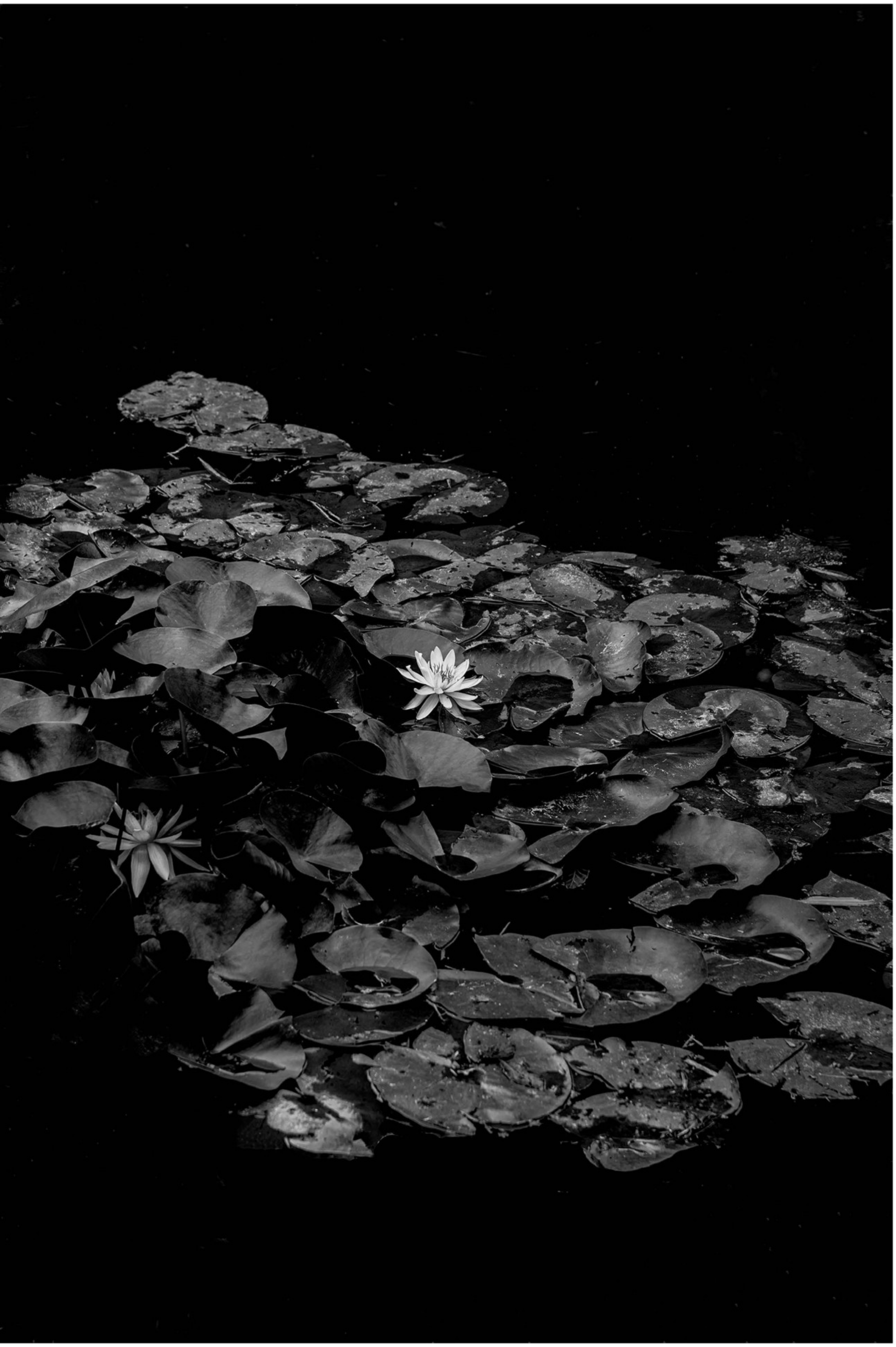
The series *Four Colours and One Movement* features images in either intense red or deep blue, depicting natural scenes like trees and birds. Nowiczewski's layered work is inspired by Buddhist tradition, cognitive theory, and personal experience. She uses a combination of colour symbolism and metaphor, which makes her images minimalistic yet emotionally resonant.

At the heart of her artistic vision lies her desire to translate complex social and spiritual questions into visual form, awakening intuition and raising awareness through beauty and symbolic depth. "Photography, for me, is a way of bringing the cognitive into the visual universe," she shares. Her approach merges aesthetics with purpose: to address global issues such as climate change, biodiversity loss, and the need for mindfulness in an age of urgency.

While composed with painterly elegance, her images call for reflection. With a background in translation, Nowiczewski also brings linguistic awareness to her art, transforming verbal metaphors into visual ones and expanding how knowledge and meaning are felt and understood.

Creative Process and Japanese Art

The interplay between personal storytelling and conceptual research is central to her creative process. Sometimes, a personal experience that evokes reflection leads her to develop a photographic project. "An idea that turns into a project stems from my personal experiences, creating a need to convey it through images. I then research topics related to that experience and create a sketch of the images I intend to produce," Nowiczewski tells.



All Images © Alejandra Nowiczewski | Four Colors and One Movement

Her images blur the boundary between painting and photography and are inspired by Japanese art. “Drawing inspiration from Buddhist art of Japan from the 6th to 16th centuries, my images blur the boundaries between photography and painting, and I try to capture the colours used by the art of that period. I achieved this by digitally using overlaid coloured and textured papers.” With her painterly approach, her visual language transforms colour into spiritual insight—bridging emotion, tradition, and symbolic meaning. “I try to resort to several elements, such as instant, atmosphere, and landscape, to convey a narrative consistent with the message the project intends.”

The Power of Colour and Symbol

Zen Buddhism and its meditative practices have shaped her work, becoming a pathway through which she approaches photography as a form of spiritual insight and transformation. “*Four Colours and One Movement* is a project that relates, through images, four colours to the transformative movement whereby each of them changes negative qualities into positive ones in the Buddhist tradition,” Nowiczewski shares. “Colour symbolism is frequently used to present abstract concepts through visual images, to make those concepts more universal.” Her colours are vivid and deliberate. Blue transforms anger into the wisdom of patience, yellow transmutes pride into balance, red turns attachment into discernment, and white elevates ignorance into the wisdom of ultimate reality. “Anger is represented by thunder and Vajrapāni, one of the main Bodhisattvas, whose colour is blue.” These images are not just visual, she explains, “they portray a meditative path through inner states, rendered visible through the codes of colour, light, and shape.”

Symbolic Triptychs and Composition

Each triptych represents a symbolic transformation drawn from Buddhist philosophy. “The representation of patience, embodied in the plum blossom, symbolises not only patience but also vitality and is an auspicious sign since its flowers bloom in winter before the others. Pride appears as the rising sun, giving way to ikebana and birds representing balance and harmony. Attachment is shown as a bird entangled in vines, ascending toward the moon—a symbol of wisdom and discernment. Ignorance is cast in darkness, eventually overcome by the lotus flower’s ascent and the spiritual illumination offered by the Bodhi tree.”

© Alejandra Nowiczewski | Four Colors and One Movement

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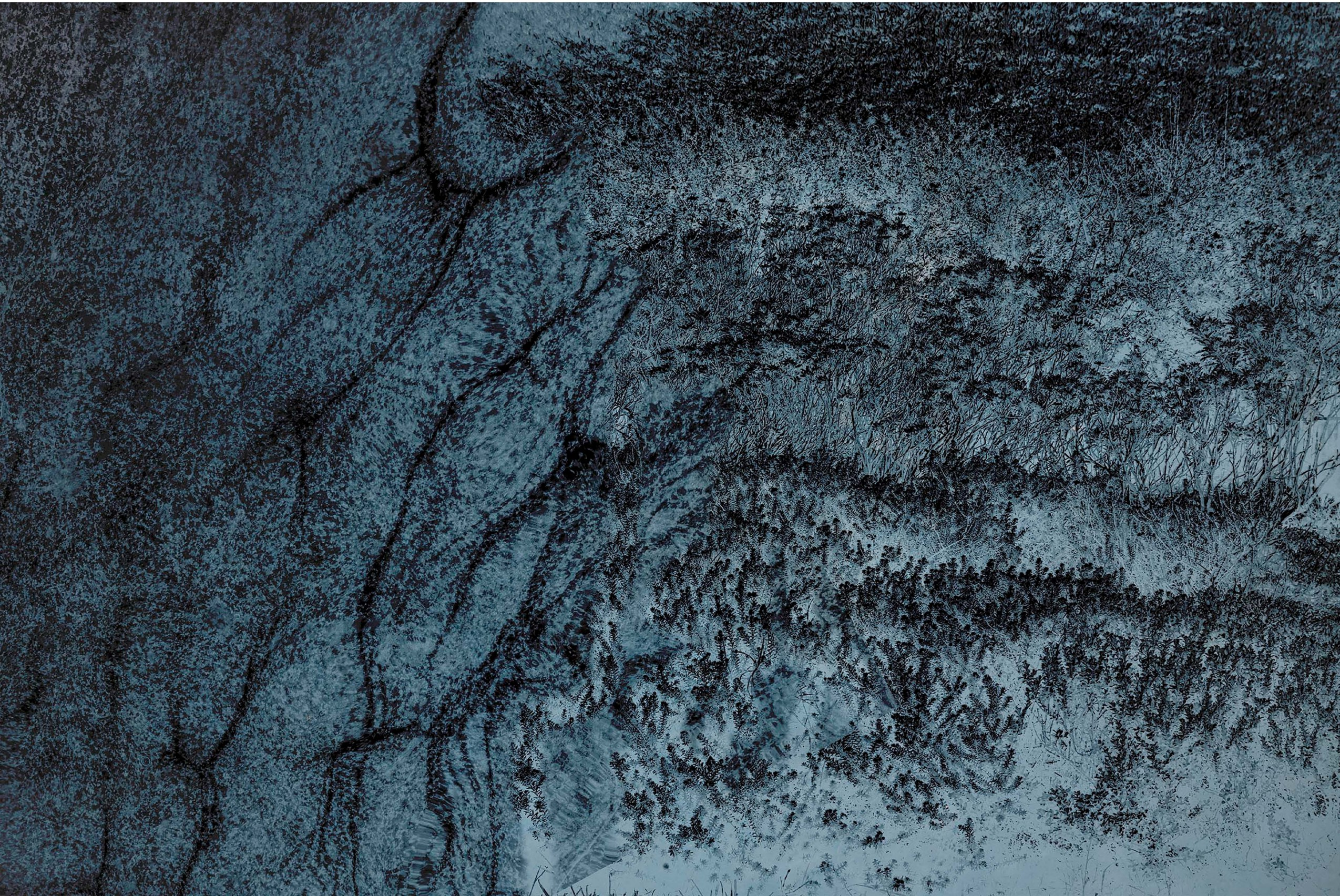


Her use of symbolic objects, historical textures, and careful composition results in images that are both serene and dense with meaning. “The need to explore beneath the surface of things to awaken spiritual awareness is conveyed using simplification, minimalism and abstraction, with images that are void- or mass-centred,” she says. “I used vertical framing, following works of the art period of the Ancient Japanese art period, which were mostly narrow, vertical hanging scrolls. The narrative is organised in triptychs, with images grouped for a symbolic purpose, given their polysemic nature.” Whether exploring ecological themes or spiritual symbolism, Nowiczewski’s photography invites viewers to reflect, meditate, and reconsider what we see when we look. Hers is a practice of inquiry and insight, of transformation through light, colour, and composition.

Viewer Engagement and Emotional Response

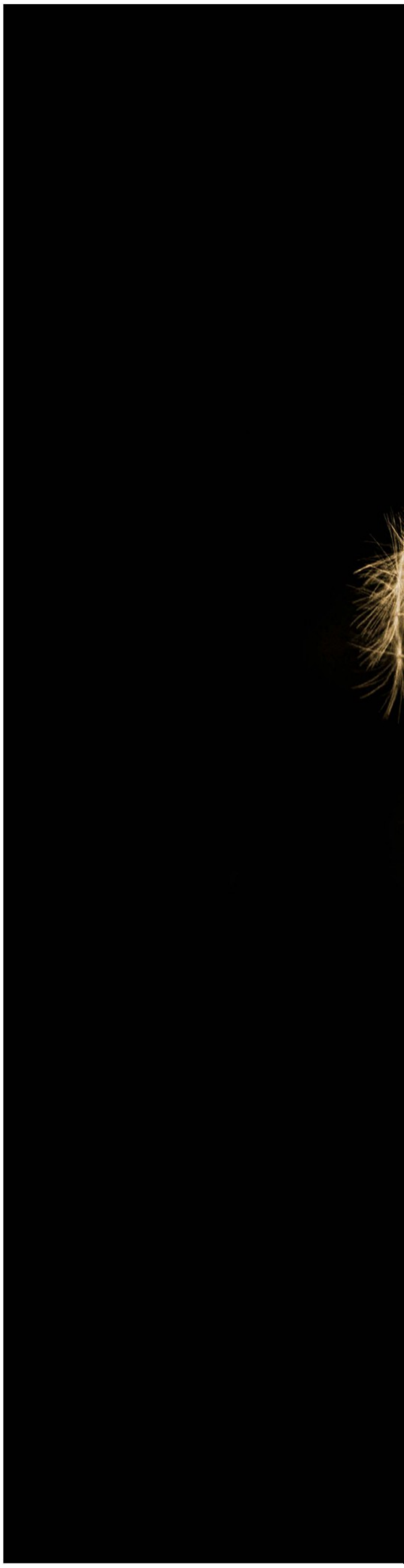
Nowiczewski hopes her viewers find more than just beauty in her work. She aspires to provoke emotional understanding and intuitive reflection. “With my work, I hope to awaken spiritual awareness and intuition vis-à-vis the symbolic. The symbol suggests, provokes, and compels completion. Intuition in the face of the symbolic gives rise to interpretation, with the purpose of deciphering mythical imagery.”

She wants to give the viewer an aesthetic and insightful experience. “In this sense, it is important to point out that Western art often imitates Zen means to create an enlightenment that may correspond to the state of *Satori (Awakening).*”

She references the Zen Buddhist notion of satori—a moment of sudden enlightenment—believing that art, like meditation, can guide viewers to experience insight into the impermanence and interconnectedness of all things.

She wants viewers to create a deep, vital relationship with her work when observing the images. “It’s not about formal interpretation,” she explains, “but a deeper, vital relationship with the image—an act of emotional comprehension.” In *Four Colours and One Movement*, she encourages a state of spiritual awareness through symbolic imagery that provokes intuition.

> “With my work, I hope to awaken spiritual awareness and intuition vis-à-vis the symbolic.



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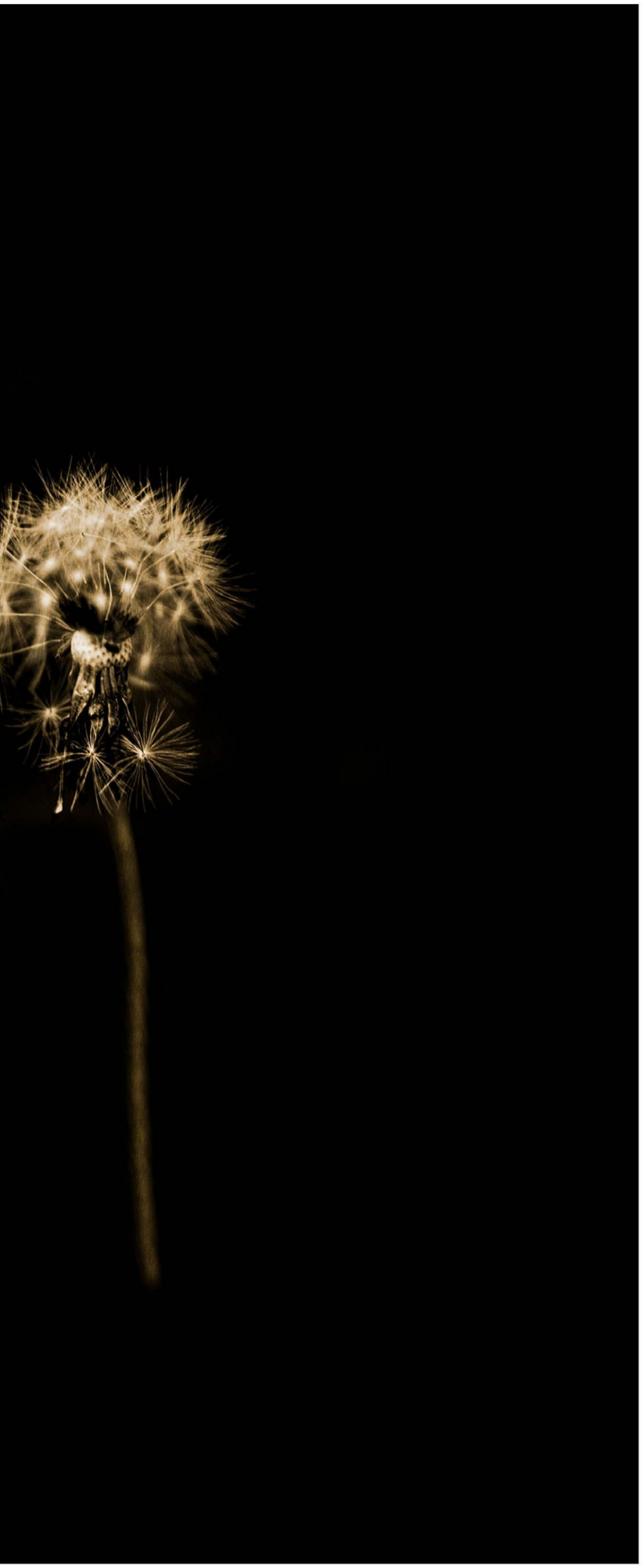


Language, Metaphor, and Intuition

Her personal experiences represent a vast spectrum that nourishes the tone of her images. The impulse to interpret—rooted in her relationship with her father, a multilingual Polish immigrant who rarely spoke of his past—has guided her toward layered, interpretive thinking. “To start with, my training as a translator stems from a need to understand or interpret, which came from having a Polish-born father who spoke eight languages and was full of mystery. He was a man who did not want to talk about his past. I think this is why metaphor, both linguistic and visual, with its multiple layers of meaning and particular atmosphere, is a recurring element in my projects.”

Nowiczewski’s next project will focus on exploring her father’s life through the archival photographs he brought from Poland after World War II. The Nazis killed his father, a Polish army officer, which made her father’s early life shaped by displacement, silence, and survival. “He never spoke much about that war-ravaged period, but through his photographs and mine, I hope to close the circle.”

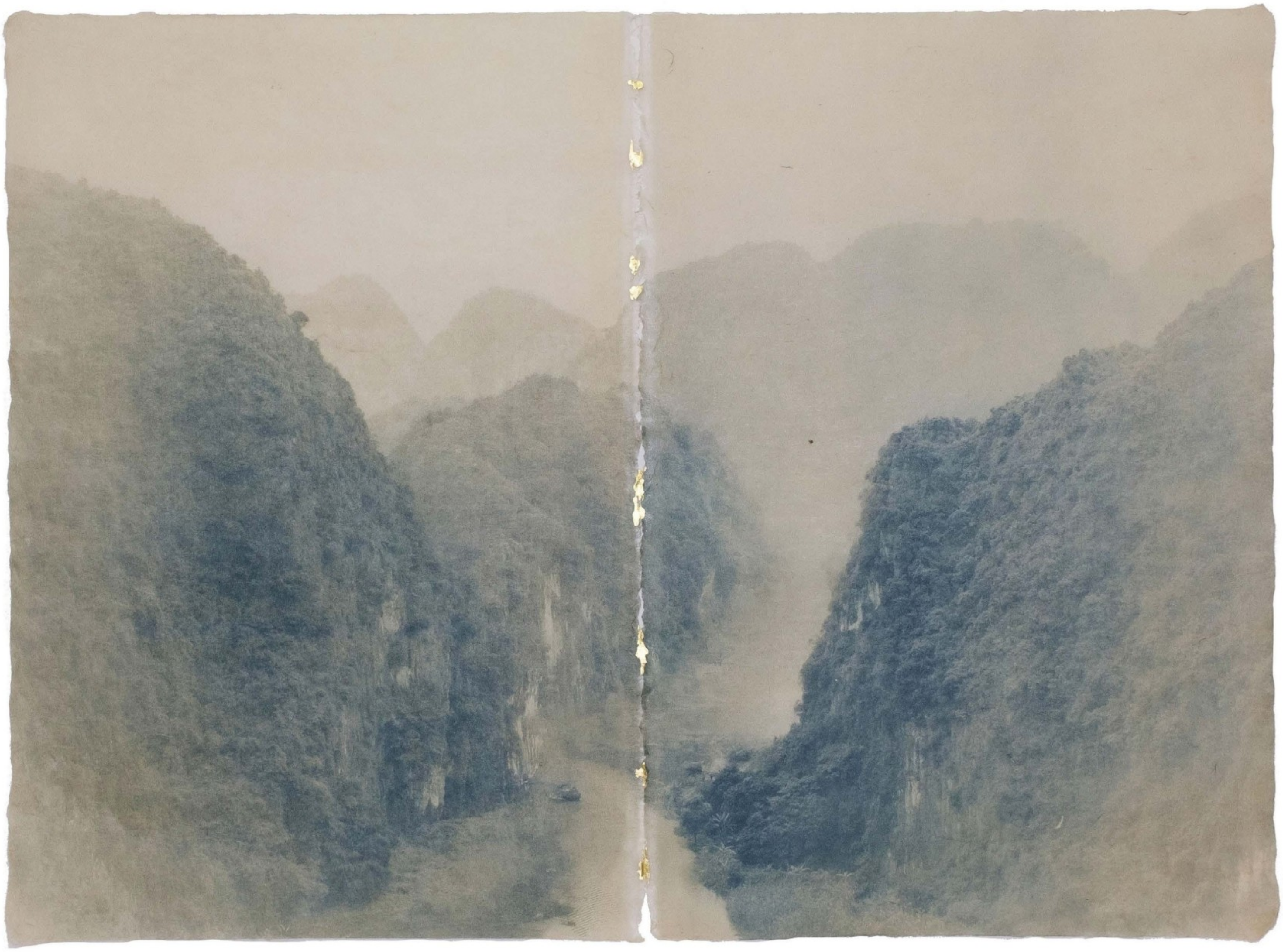
About

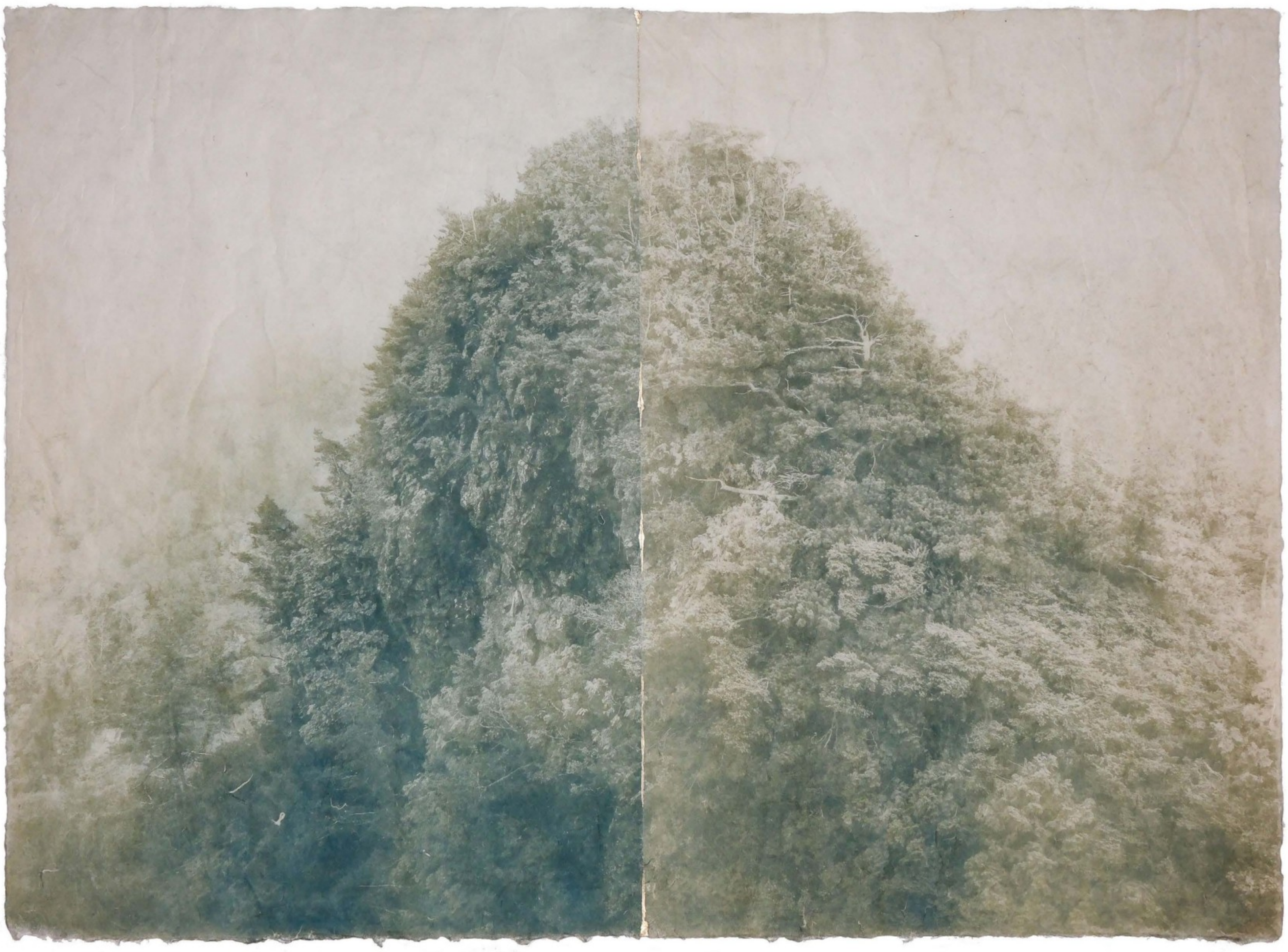
Alejandra Nowiczewski was born in Buenos Aires, Argentina, and currently resides in Madrid, Spain. She has recently obtained a master’s degree in Photographic Projects from PhotoESPAÑA. Her work focuses on an equal commitment to neatness in the formal and visual metaphor in the symbolic. Her artistic discourse simultaneously explores themes of social, philosophical or ecological significance. In the context of contemporary photography, she intends to delve into the ability of photography to suggest something other than itself, to serve as a channel for visual metaphor and personal expression. She has exhibited her work in Buenos Aires and Madrid.

www.alexnowiczewski-photo.com

© Alejandra Nowiczewski | Four Colors and One Movement

> The need to explore beneath the surface of things to awaken spiritual awareness is conveyed using simplification, minimalism and abstraction.
>
> \- Alejandra Nowiczewski





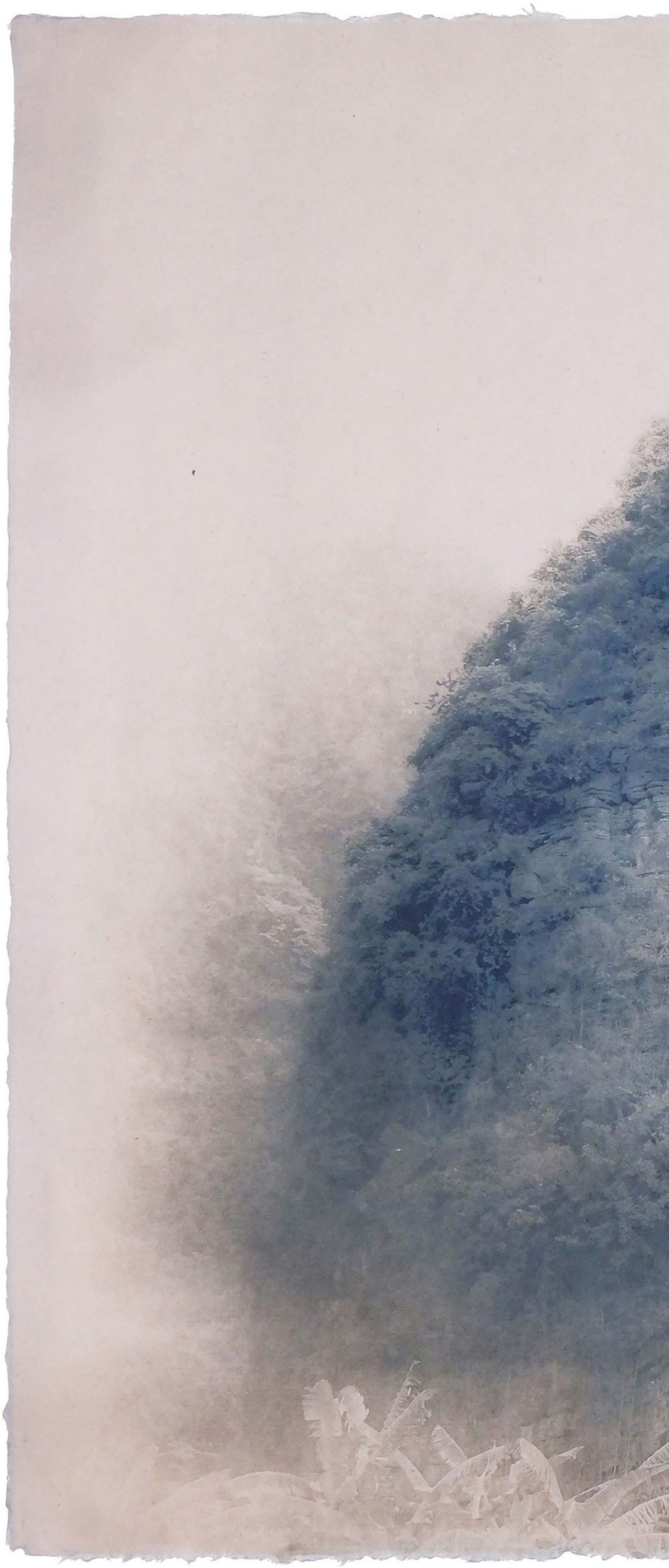
All images © Luca Ortis | Half remembered half imagined

Meditations in the Landscape

Luca Ortis

The images of Luca Ortis explore nature's mystery and power. With many years of experience in Japanese tattooing and a deep immersion in Asian visual culture, his photography reflects a modern form of animism. Inspired by Pictorialism and Song dynasty painting, his work reveals unseen forces, transforming each photograph into a meditation and a living totem.

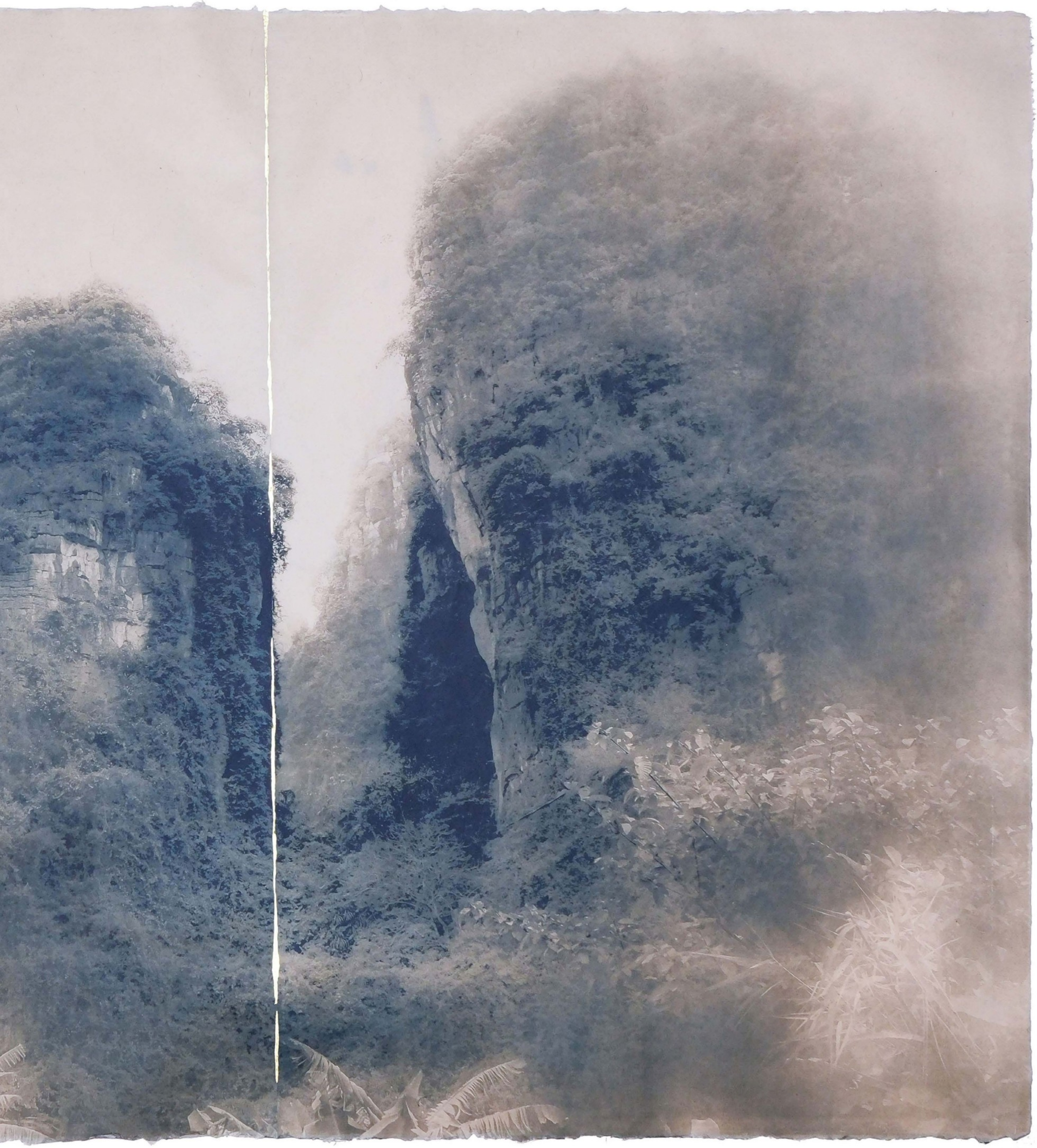
> My images explore nature's mysterious and powerful attributes. For 25 years, my work in Horimono (traditional Japanese tattooing) has immersed me in Japanese folklore and Asian visual culture, shaping my approach to image-making. Photography, to me, is a modern form of animism. Recognising and capturing the spirit within certain landscapes and natural objects. Like the Pictorialists, I see photography as more than documentation; it is a way to reveal deeper, metaphysical truths. My work also echoes Song dynasty landscape painting, where artists sought not to depict nature literally but to evoke its essence. My photographs function similarly, not as records but as meditations on presence, impermanence, and unseen forces. Pressing the shutter is an act of recognition, acknowledging the rare vitality some places hold. My handcrafted printing process, with handmade paper and botanical toners, is a ritual that transforms the final piece into a totem—a physical embodiment of my connection to the natural world.



About

Luca Ortis is a self-taught London-based artist. He has been working as a tattooist specialising in traditional Japanese tattooing for 25 years. Since 2023, he has started exploring photography and printmaking, focusing on historical photographic processes. He primarily works with cyanotype and botanical toners, using traditional Japanese paper and gold leaf. In 2024, he exhibited four pieces as part of the Woolwich Contemporary Print Fair and participated in the Symbiosis 2 group exhibition organised by the London Alternative Photography Collective.

www.instagram.com/_lucaortis_



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Sfumatographies

Ulrike Pichl

“I take photographs and write. Nature is the protagonist of my images. I seek to capture its vitality, poetry, fragility, darkness, and beauty in my photographs. With my images, I explore the boundaries between the visible, associations, and the inner self. Different lighting moods create an atmosphere of poetry and melancholy; the interplay of sharpness and blur enhances colour perception and reveals the uniqueness of fleeting moments. My photographs are not meant to turn the viewer into a distant observer of nature but to draw them into it.

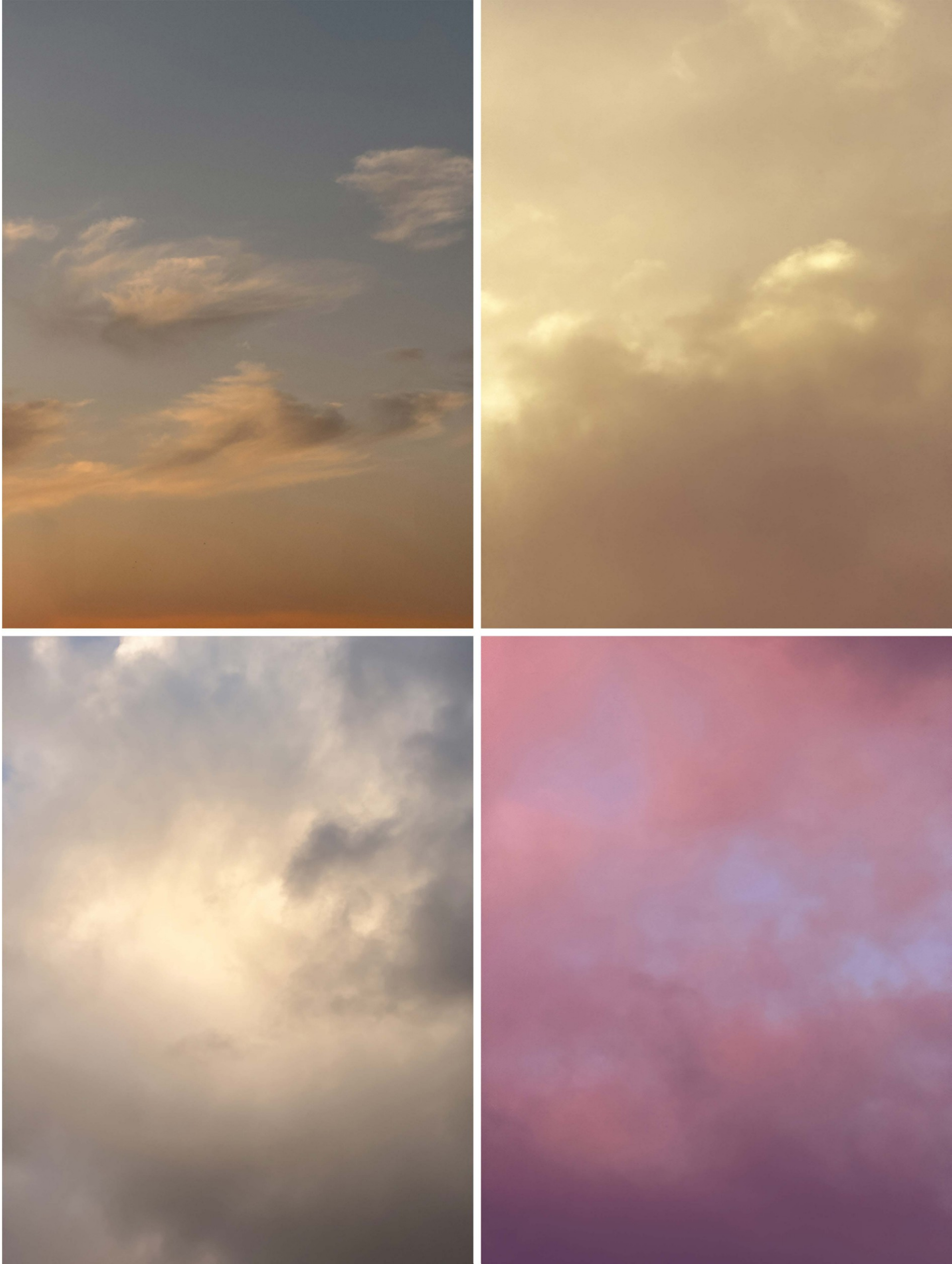
I often use liquids and grease on the lens. This allows me to capture the hazy, shimmering, random, and ever-moving essence of nature. Shapes and colours blend with light to create a glowing effect. Inspired by the art historical term “sfumato,” I call my photographs “sfumatographies.” Visible traces of grease, grainy areas, or smudges are part of my work and are deliberately not retouched. My images are usually intuitively understood for what they are: fleeting and beautiful, but also dark moments within and around us. My photographs are an invitation to open up to life—even when one feels uncertain, ungrounded, or formless. They offer an opportunity for identification.

Each image is accompanied by a poem, forming a complete work. My writing explores themes of longing, becoming, hoping, loving, brief moments of beauty, fearing, finding, and losing oneself. Every photograph is produced as a unique piece, signed directly on the photo.

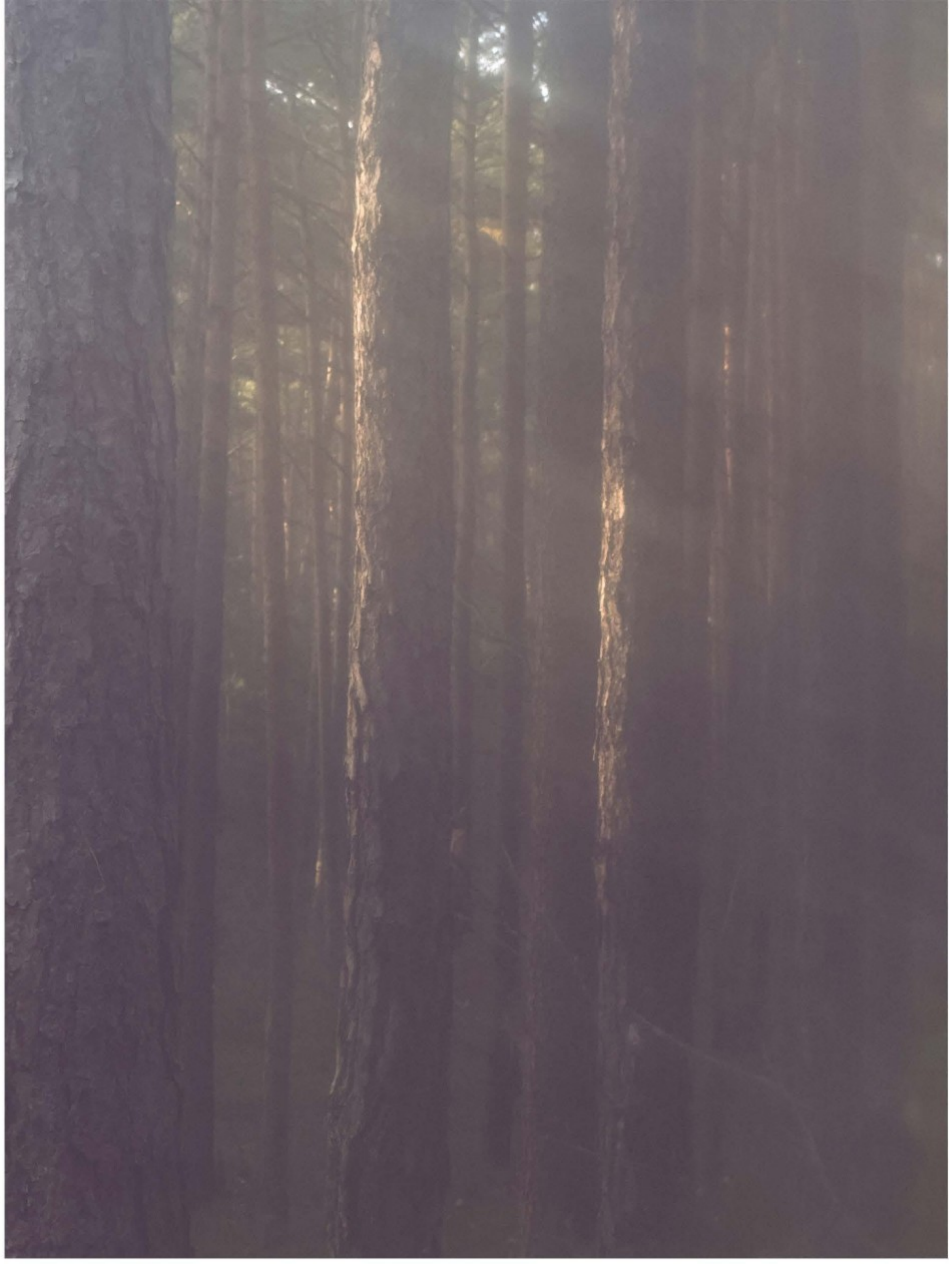
About

Ulrike Pichl was born in 1985 in Nuremberg, Germany. She studied Communication Design and earned her degree in Photography at the University of Applied Sciences in Nuremberg. She began photographing nature in 2019, and since 2023, her work has been shown at art fairs and exhibitions. She is a member of two art associations and collaborates with Sam and Ross Art Gallery and Whatifnot Gallery. In 2025, she will exhibit selected works in Innsbruck, Paris, Madrid, Nuremberg, and Bayreuth. In 2024, she received two Honorable Mentions at the Annual Photography Award for Am Grund and Du bist aus Licht gebaut.

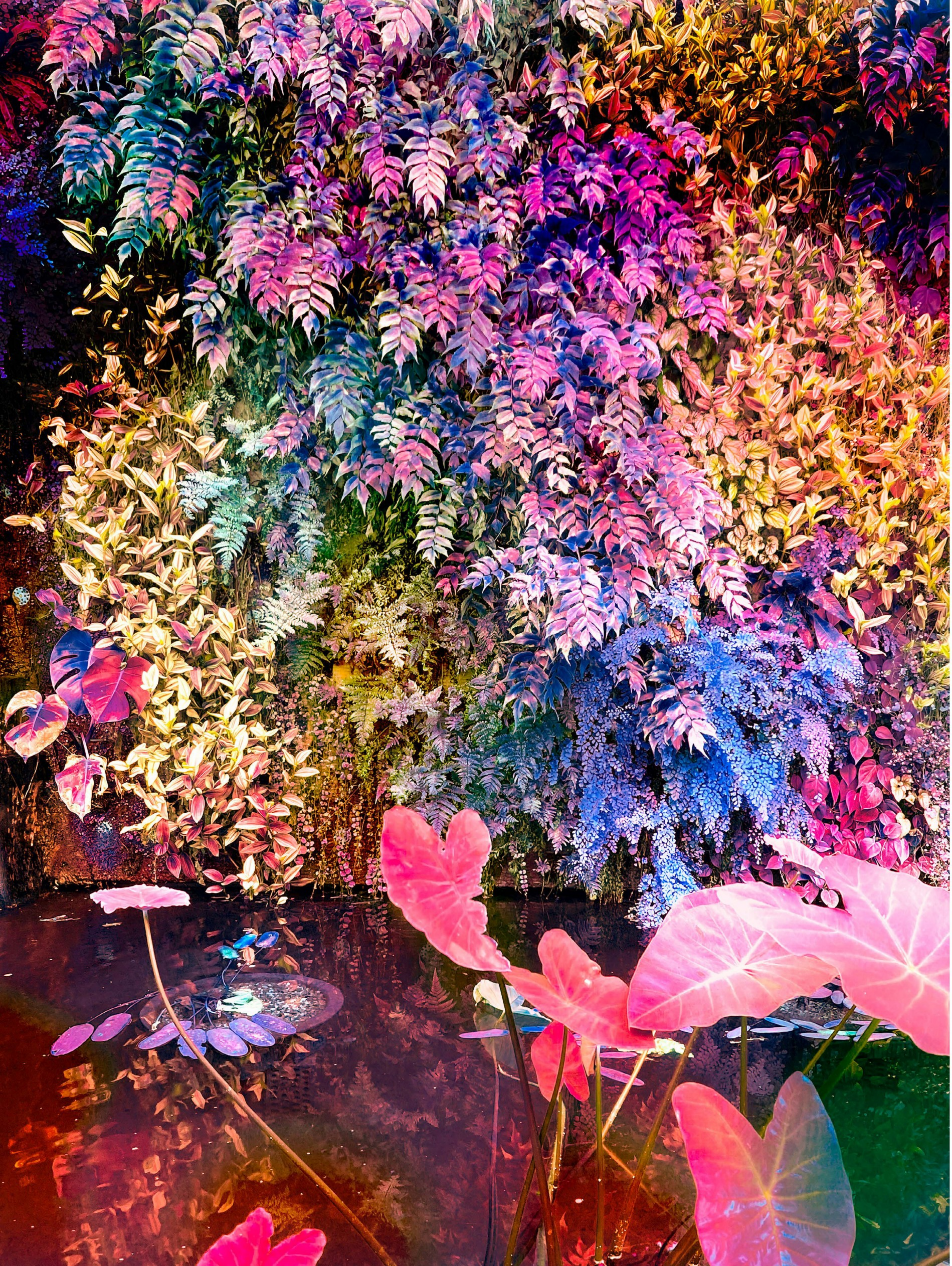
www.ulrikesabinechrista.de



All Images © Ulrike Pichl | So precious the light



All Images © Ulrike Pichl | Nature's first green is gold



Viet Ha Tran | Secret Garden V

Evolving Harmonic Landscapes

Viet Ha Tran

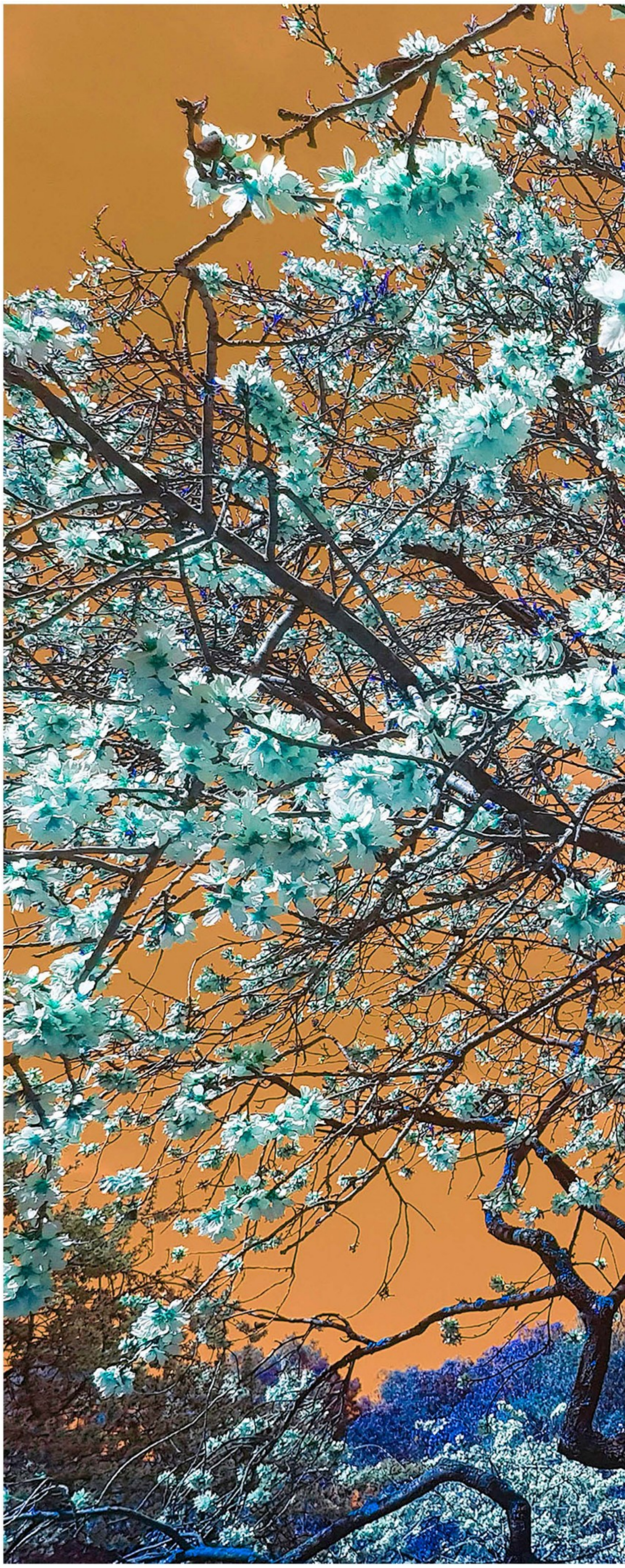
Orange and red coloured leaves, blue and green branches and purple flowers. Viet Ha Tran transforms the natural world into a dream-like scene. Her artistic vision unfolds through a delicate interplay of aesthetics and emotion, blending surreal visuals with cultural and emotional resonance. Her work reflects an affinity for the luminous softness and atmospheric quality often found in Impressionist painting, where light and colour serve not only a visual but also an emotional function. Her connection to the natural world mirrors a shift from the internal to the external, from the personal to the planetary. Through painterly technique, vibrant colours, and symbolism rooted in both Eastern and Western traditions, Tran invites viewers into a contemplative visual journey which combines the natural world with memory and identity.

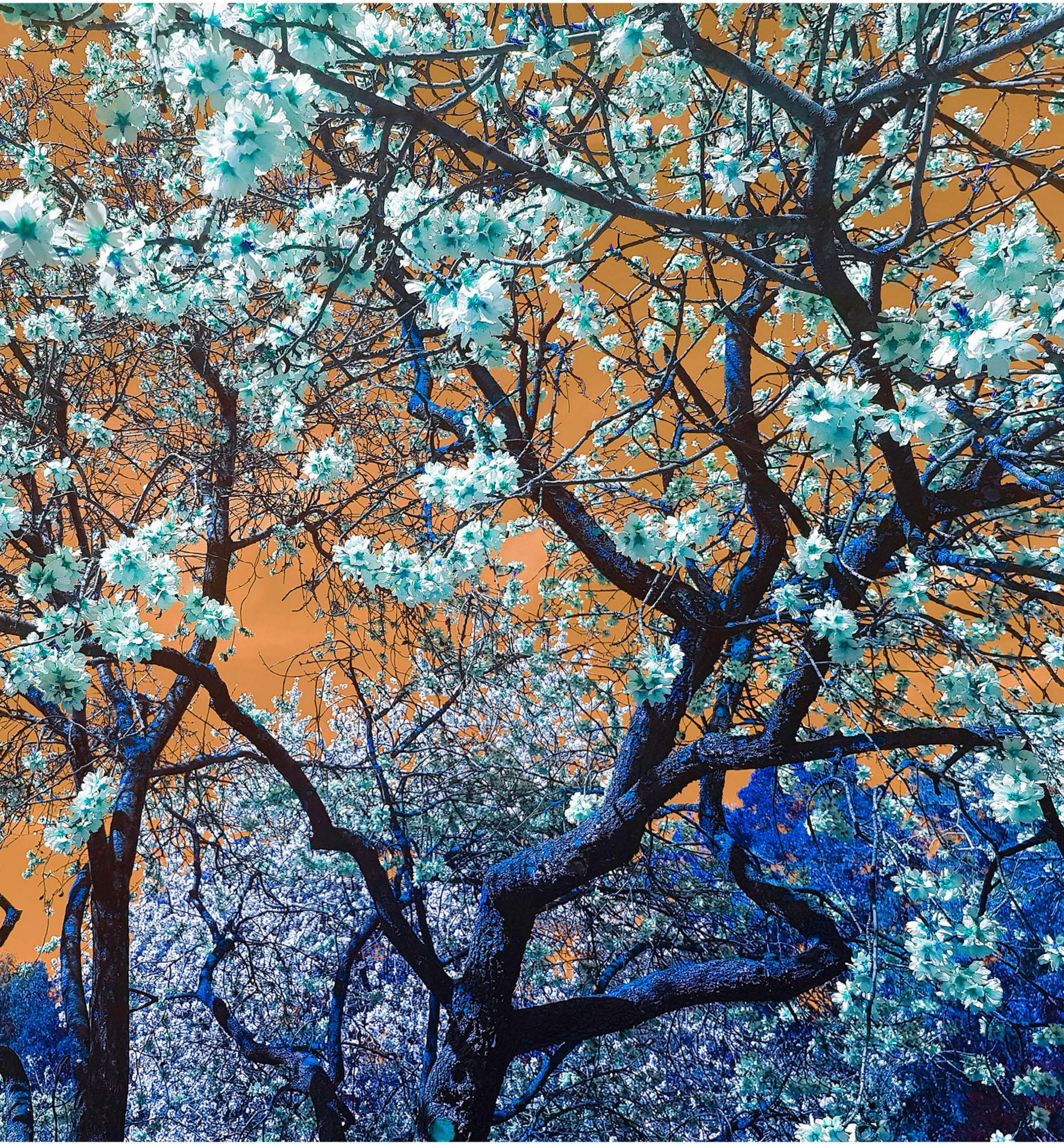
Her creative path has been one of continuous transformation, shaped by personal reflection and a profound connection to the world around her. Her work blends photography, painting textures, and digital techniques to create layered compositions that feel both intimate and universal. “By transforming nature photographs into colourful pieces of art, I aim to highlight the balance of our ecosystems and inspire a deeper appreciation for the environment and beauty of our planet,” she explains. “My focus on serene and impressionistic visions of nature reflects my profound connection to the natural world and underscores themes of sustainability and environmental awareness.”

Her series, including *Ecosystem*, *Wall of Nature*, *Nature and Seasons*, and *Colors of the Rain*, speak not only to beauty but also to its fragility. “With natural disasters becoming more frequent, I felt compelled to communicate this pressing message. My art has become a means of conveying the critical need to protect nature, not just for ourselves, but for younger and future generations.”

Inspiration Carried by Place

Tran’s stories are guided by locations with personal significance—whether Madrid, her home since 2008, or Vietnam, her country of origin. “For me, storytelling is at the core of photography. Each image is more than just a composition—it carries a narrative, a moment, or an emotion that I want to share with the world, shaped by my personal experiences and the places that have touched my soul,” she explains. Tran’s compositions are also shaped by her extensive travels, personal memories, and deep emotional connections to place. “I’ve had the privilege of visiting over 50 countries, and each place has shaped how I see the world.”





© Viet Ha Tran | Nature and Seasons |

Many cultures and spiritual traditions have influenced her visual language. “Vietnam, Nepal, India, Morocco, Iran, Egypt, Greece, Italy, Spain, and beyond, each destination has left an indelible mark on my creative process.”

Her personal experiences and global inspirations combine to create photographs that speak to universal themes—beauty, transience, and the interconnectedness of all things. “My work is deeply influenced by spirituality, philosophy, world music, classic literature, and Persian mystic poetry—all of which weave a rich emotional and cultural tapestry into my art. I often feel like I’m painting my photographs with the colours of the world.”

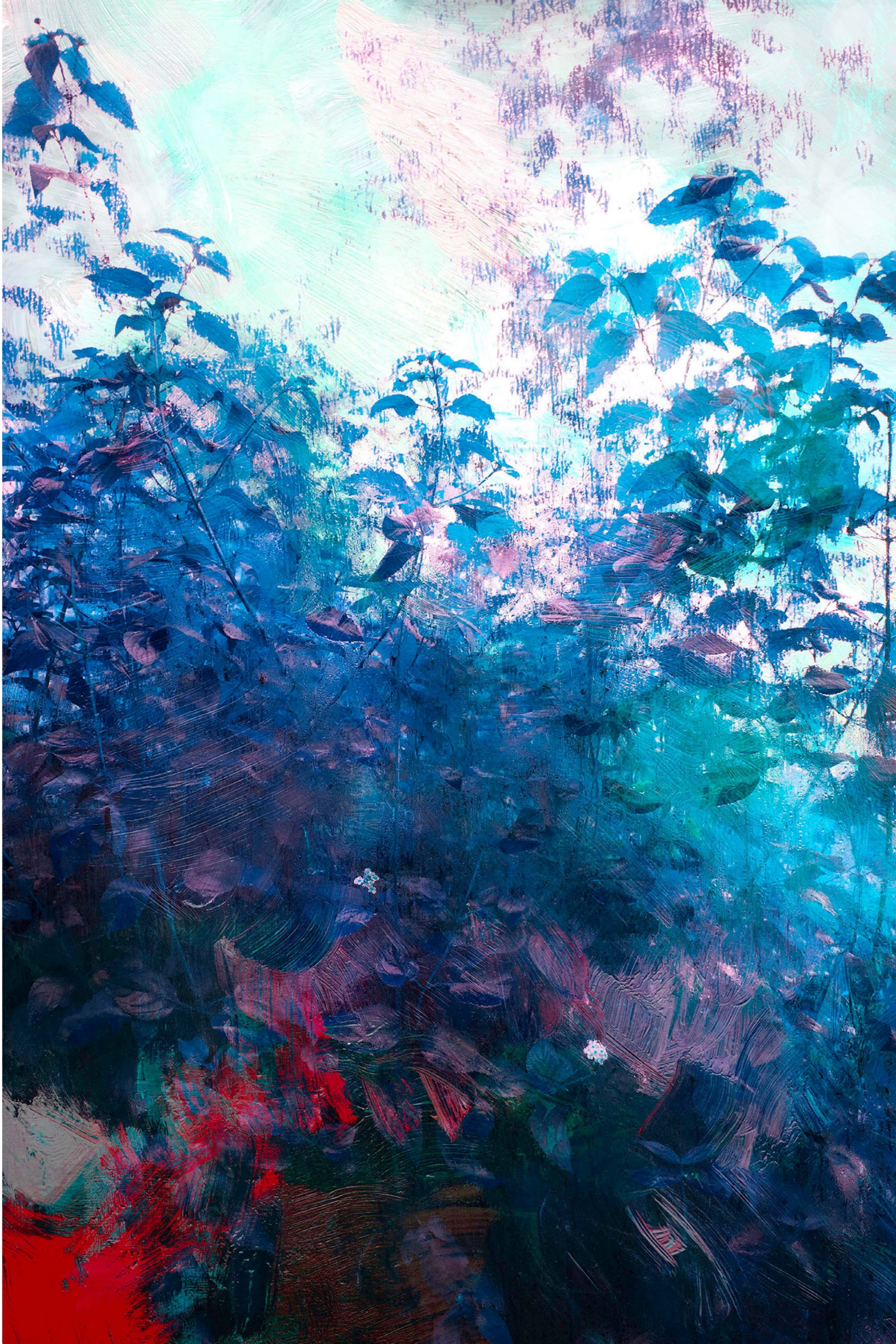
Painterly Technique and Digital Alchemy

Her artistic process is a fusion of photography, painting textures, and digital techniques, allowing her to create layered artworks that go beyond traditional photography. “I’m inspired by the painterly qualities of the Old Masters like Rembrandt and Rubens, as well as the dreamlike light and colours of Impressionists like Monet. My goal is to capture that same ethereal atmosphere in my work, inviting viewers to step beyond reality and into a world shaped by emotion and imagination. Everything begins with my camera—I seek out locations and take images that resonate with me on a deeply emotional and aesthetic level. From there, I transform them through careful editing, playing with light, composition, and colour. I love strong and vibrant colours.” Her artistic process often includes incorporating painting textures from her own abstract works.

Vibrant Rainy Season as Transformation

Her work in Vietnam draws from her roots, allowing the emotional memory of landscapes to inform the tone and structure of her imagery. For her series *Colors of the Rain,* she travelled to Sa Pa in Vietnam to capture the rainy season as vibrant painterly landscapes. “*Colors of the Rain* captures the romantic beauty of the rainy season in Sa Pa, Vietnam. Nestled in the extreme north of the country at an altitude of 1,500 meters near the border with China, Sa Pa is one of Vietnam’s most beloved travel destinations,” she shares. “The region’s subtropical climate brings cool summers, mild winters, and frequent mist, creating a dreamlike atmosphere. During the monsoon season from May to September, heavy rains transform the landscape, turning rice terraces into lush, vibrant green fields.”

> “ I often feel like I’m painting my photographs with the colours of the world.



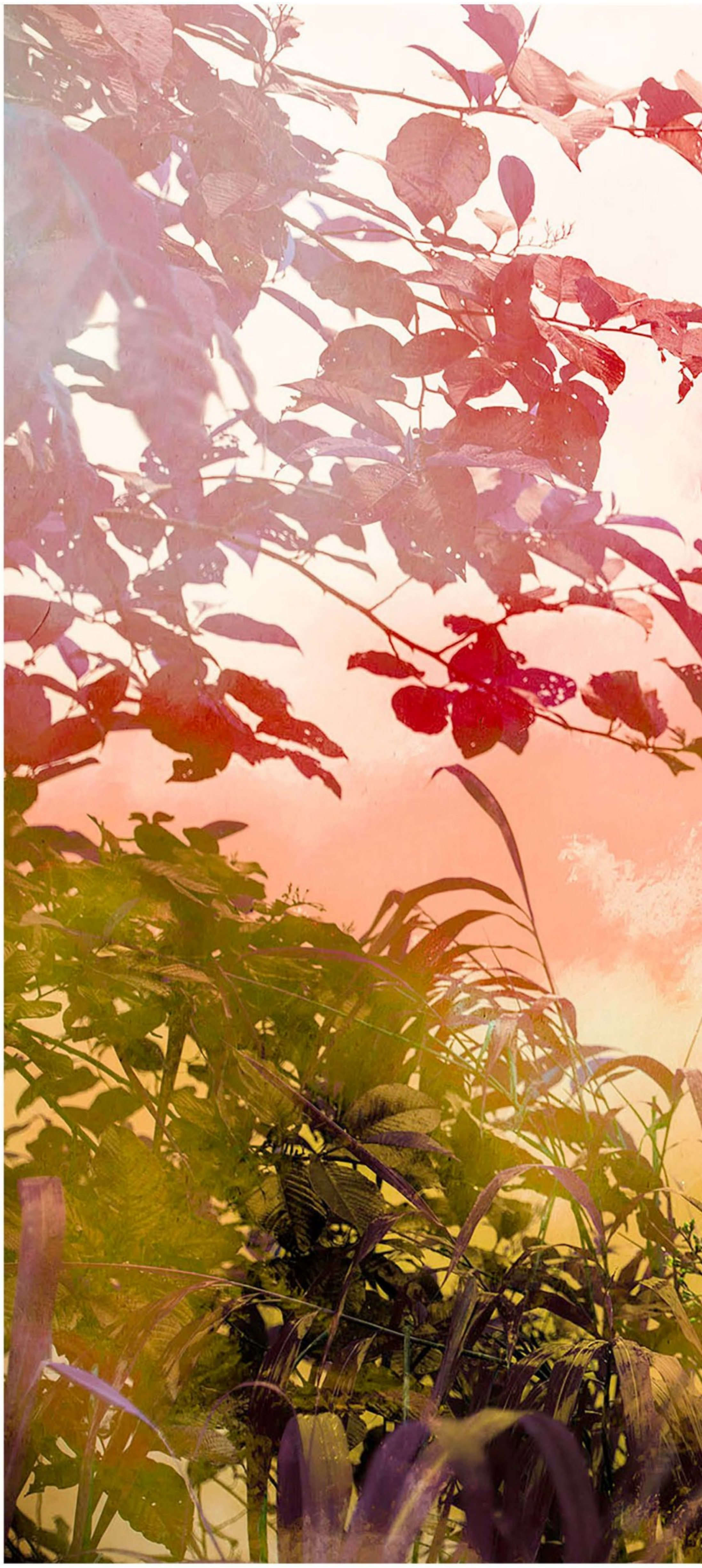
© Viet Ha Tran | Colors of the rain

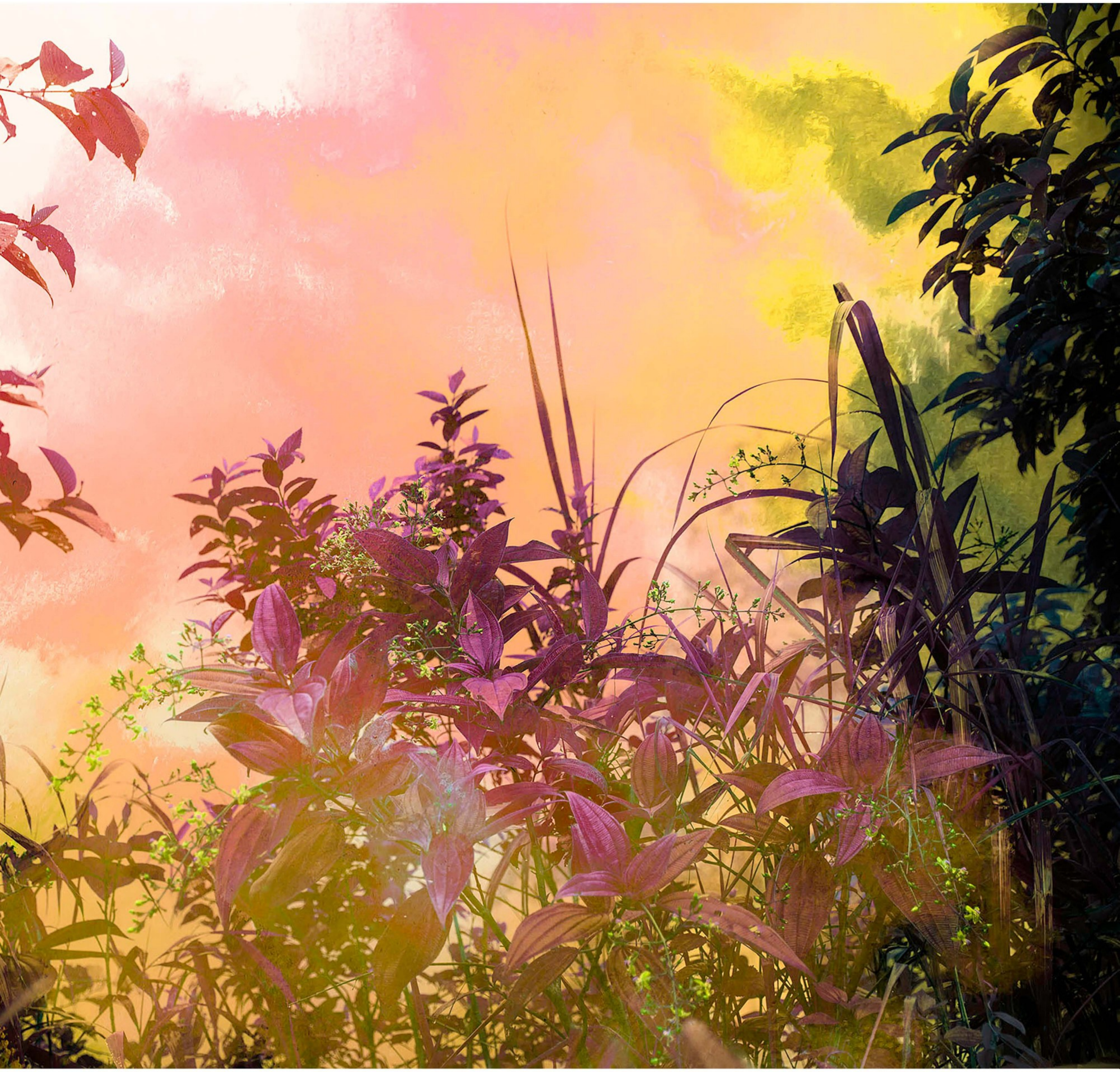
She visited Sa Pa during the rainy days of August, where each photograph in her series reflects the interplay between rain and the landscape. "Whether capturing raindrops against the window or the shimmering landscape after a downpour, the images blend reality with my imagination. The rain alters the colours and textures of the scenery, creating a visual symphony of hues that evoke both serenity and renewal."

"Strong, vivid colours permeate the series, symbolising nature's constant transformation. The rain becomes a metaphor for cycles of renewal and growth, mirroring the ecological and cultural rhythms of Vietnam. Through this series, I invite viewers to experience the quiet, introspective beauty of my homeland during the monsoon season—a time when nature's fleeting moments offer profound inspiration and a sense of tranquillity."

Symbolism and Sensibility

Viet Ha Tran uses symbolism to add an emotional and cultural dimension to her work, often drawing from Eastern traditions. "The lotus flower, cherished in Vietnamese Buddhist culture, becomes a metaphor for purity, enlightenment, self-regeneration, and rebirth," she explains. "It's journey—from murky waters to a stunning bloom—mirrors the human experience of overcoming adversity. Cherry blossoms represent the fleeting nature of life, reminding us of the beauty and impermanence inherent in our existence. Their presence allows me to create artwork that resonates with human nature and universal themes of growth and transformation."





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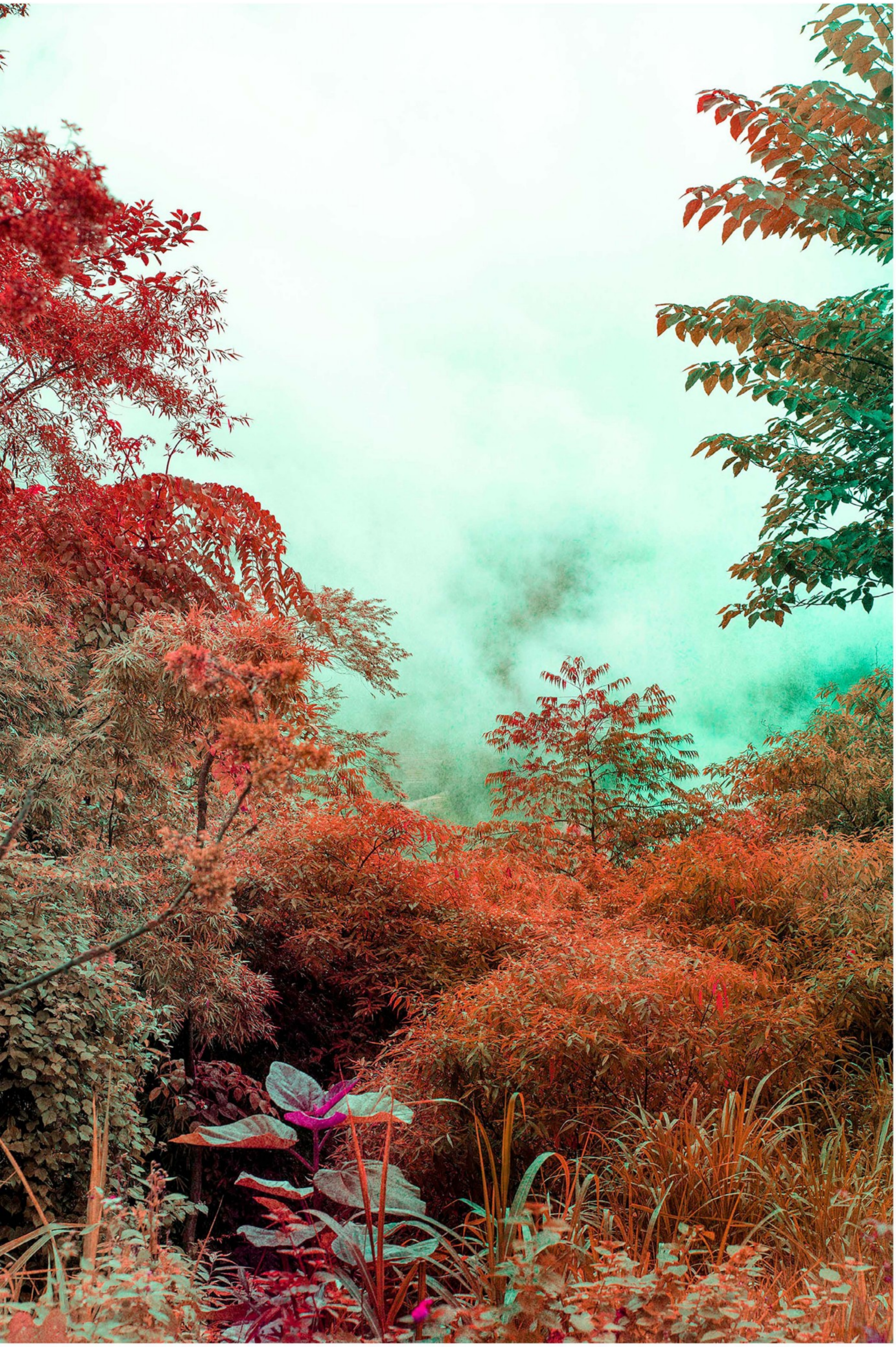

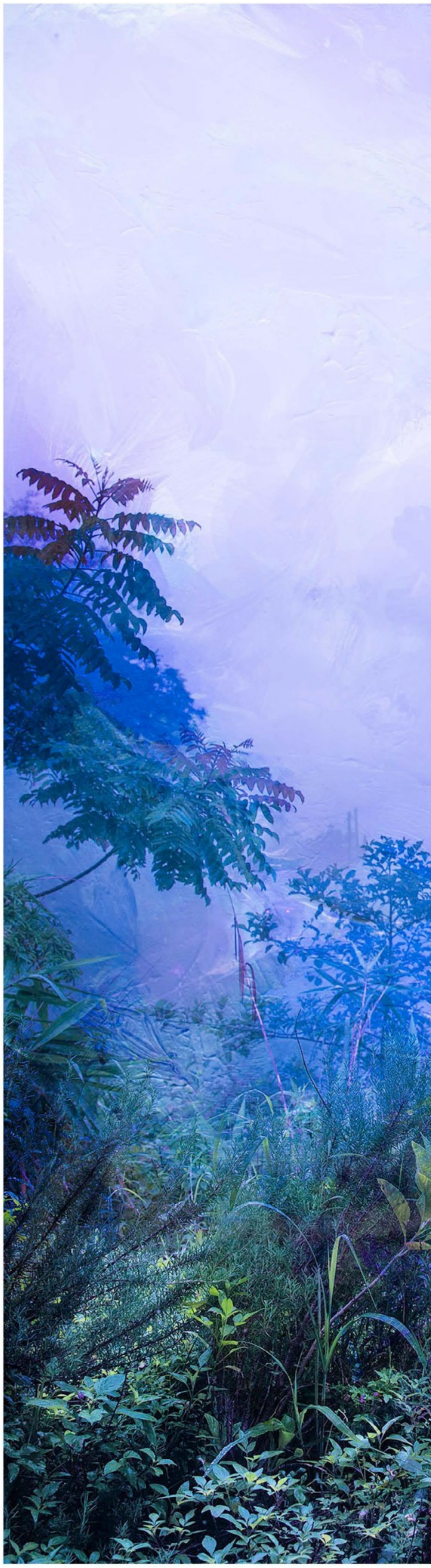

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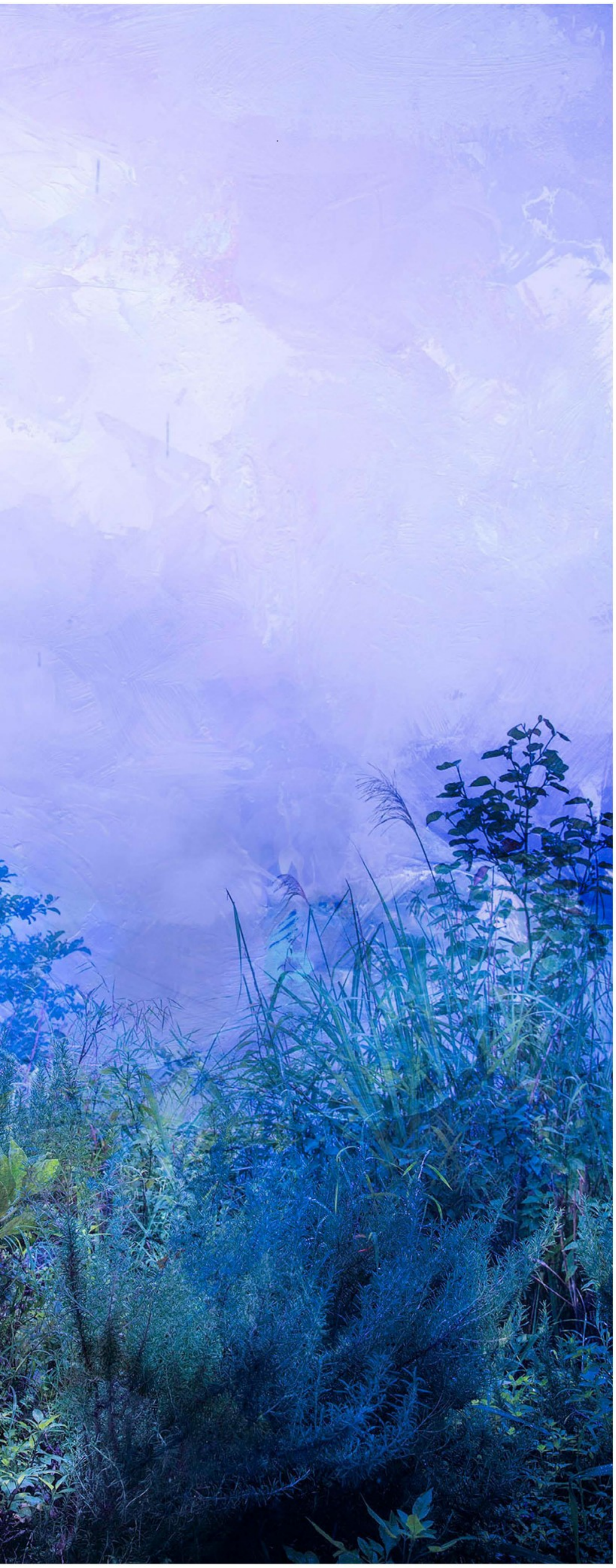

Invitation to Reconnect

Her ongoing series—including *Colors of the Rain* and *Wall of Nature*—is designed as aesthetic experiences and meditations on the environment. "Every image is an invitation to pause, reflect, and consider our impact on our environment. By fostering a deeper connection between people and nature, I hope to inspire a collective sense of responsibility, encouraging sustainable practices and a more harmonious relationship with the world around us."

At its essence, her work is an invitation to reconnect. "Through my art, I want to inspire people to appreciate, protect, and reconnect with the landscapes that shape our lives and identities." She aspires for her images to encourage viewers to enter a tranquil state of reflection—a serene space for reconnecting with beauty and awareness.

"My primary goal is to instil a sense of inner peace and tranquillity," Tran notes. "When individuals are focused and relaxed, they are more open to the messages conveyed through art." She continues, "Unfiltered emotions such as grief, love, longing and forgiveness are universal. I try to translate these into visual signs in an engaging way, while also leaving space for interpretation." This approach makes her work not only aesthetically engaging but also emotionally resonant, encouraging contemplation on both personal and universal themes.

About

Viet Ha Tran is a Vietnam-born fine art photographer and contemporary artist whose unique art has earned her commissions from globally renowned entities such as Amazon, Louis Vuitton and Samsung. Her work has appeared in over a hundred newspapers and magazines worldwide, including prestigious publications like Spanish national news Expansión, El Economista and El Adelantado, Vogue Italy, Vanity Fair France, The Times of India and Vietnam News. She is a Board Member at The Royal Photographic Society of Spain, becoming the first foreigner ever to occupy such a position in the Society's 125 years of history.

www.viethatran.com

© Viet Ha Tran I Wall of Nature XXXIV

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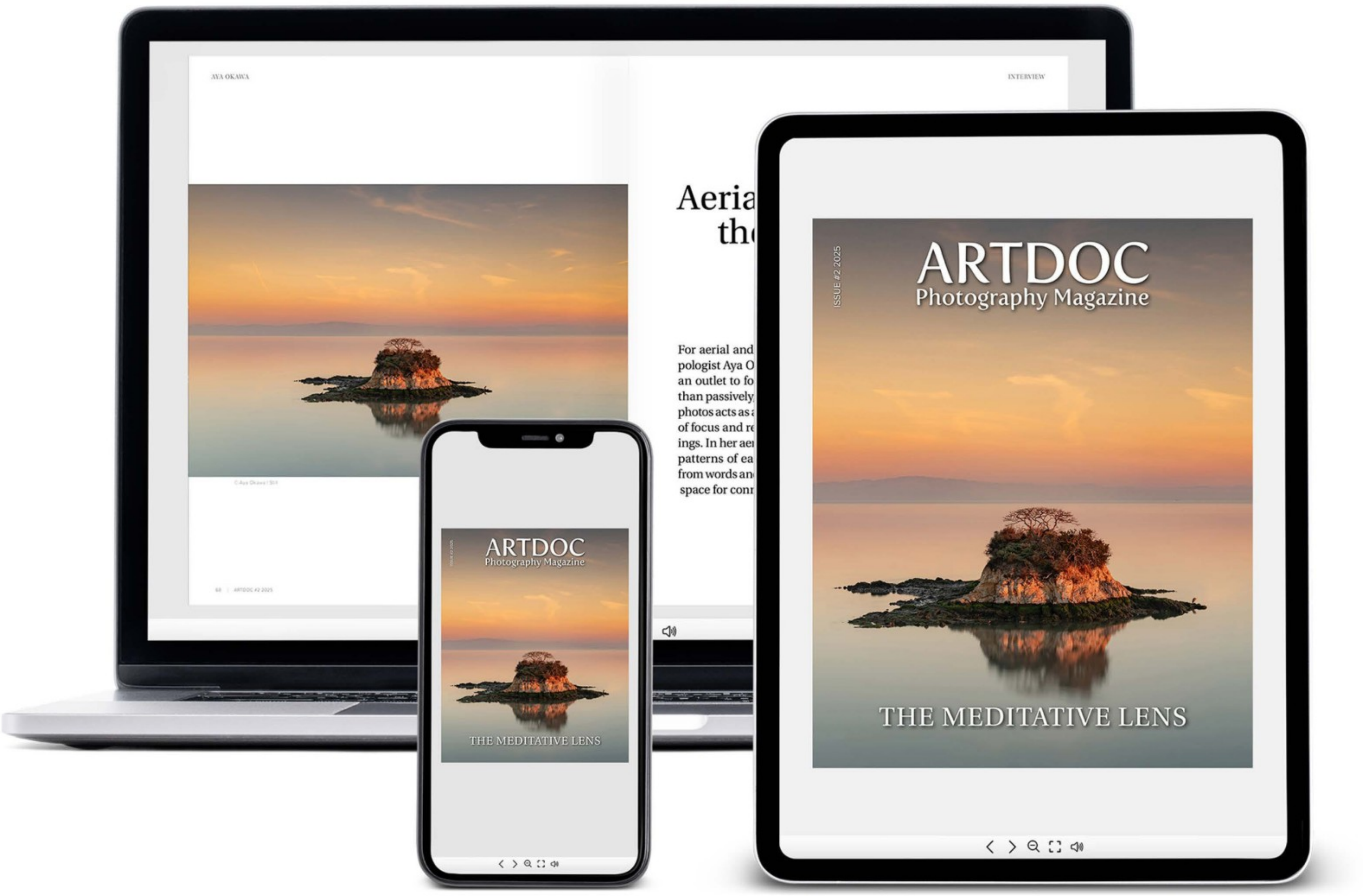
Every image is an invitation to pause, reflect, and consider our impact on our environment.

- Viet Ha Tran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We believe that photography is the most relevant global plastic form of art. Photography is a tool to communicate about the world that surrounds us and our feelings about it. Photography is the visual storytelling medium of our time, and it's deeply pervaded in the veins of our society and culture. Photographers tell stories that matter and can influence thoughts and feelings about ourselves and about our society, whereas the conventional media is continually constricted by political and corporates interests, while visual storytellers are the consciousness of modern society.
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